BOK Award to marian anderson

New York Age
New York, N. Y.

Marian Anderson Award Announces Annual Prize For Young Talent

DEC 27 1941

An annual award for the purpose of aiding young, talented people to pursue their chosen careers has been established, according to an announcement Monday by the trustees of a fund contributed for that purpose by Marian Anderson, celebrated contralto.

The institution of this grant was forecast last March by Miss Anderson when the $10,000 Bok Award was presented to her in Philadelphia. At that time, in her acceptance speech, she stated that she hoped to use the money "to enable some poor, unfortunate, but nevertheless very talented people to do something for which they have dreamed all their lives."

DEC 27 1941

In accordance with her wish, the Marian Anderson Award will be administered by a committee composed of the three trustees of the fund: Alexander L. Jackson of Chicago; Hubert T. Delany of New York City, and Mrs. Ethel de Priest of Philadelphia. This committee will consider all applications from young men and women who fit the requirements stated by Miss Anderson. The amount of the annual award will not be a fixed one, but will vary with the requirements of the winner for that year. The Anderson Award will not be strictly limited to the field of music though applicants in this field will be given preference. The prize is open to both Negroes and Whites.

The selection of the annual winner will be solely at the discretion of the committee of three who will decide upon the fulfillment of the qualifications of the contestants and the size of the grant. They will reserve the right to waive the award for any year in which a suitable applicant is not found.

DEC 27 1941

Miss Anderson who is currently on her regular concert tour of this country and who will open the second half of her itinerary with a recital at Carnegie Hall on January 5 has long had the foundation of this award in mind. The threat of present world conditions, she feels, makes it imperative that young, talented people be encouraged to continue their studies.

"We must not permit the war to interrupt the development of our young artists," Miss Anderson said. "While our country is fighting the forces of destruction, we must continue to encourage youth in the way of life which makes America the land we love. Cultural and spiritual values should not be disregarded even in the midst of a crisis. They are what we live and die for."

Toward this end, the famous singer plans to make the fund now established the beginning of a greater one to which she will add further gifts from time to time.

DEC 27 1941

The Daily Worker
New York, N. Y.

American Folk Songs In New Short Film

DEC 8 - 1941

"Tall Tales," a new short subject featuring Will Geer, Burl Ives, and Joshua White, and directed by Willard Van Dyke, has now been added to the program at the Belmont Theatre where John Steinbeck's "The Forgotten Village" is having an extended run.

DEC 8 - 194

This is the first of ten shorts designed to depict the background of American folk songs and it features such melodies of the frontier as "Strawberry Roan," "Gray Goose" and "John Henry."

Will Geer played Jeeter Lester in "Tobacco Road" for many years and Burl Ives is perhaps the most famous singer of folk songs on the radio. Joshua White and his guitar are now appearing at the Village Vanguard and the cast also includes Winston O'Keefe, the well known actor, who himself is a collector of Southwestern ballads.

Chicago Defender
Chicago, Illinois

First Lady Cites Singer In Column

WASHINGTON, D. C.—Tribute to the young Virginia-born soprano, Miss Dorothy Maynor, is paid by Mrs. Eleanor Roosevelt in her syndicated column, "My Day," of Saturday.

Said Mrs. Roosevelt: "The New York Women's Trade Union League is going to have Miss Dorothy Maynor this year as guest singer for the annual benefit on December 3. They give this for the support of their club house and their activities among industrial workers. When I heard her sing last year, I thought she was different but just as gifted in her way as Marian Anderson. I am happy that this concert will give so many people an opportunity to enjoy her beautiful voice."

Atlanta, Ga. Constitution
December 28, 1941

Josephine Harreld Will Play Here

Josephine Harreld, young Negro pianist, who has merited the high commendation of music critics all over the country, will appear in recital at Morehouse College Friday night, January 23, in Sale Hall Chapel. Her appearance is being sponsored by the college, as the first event of its 75th Anniversary celebration. The Anniversary Week program has been set for February 13-18.

The young artist is a graduate of Spelman College, Radcliffe College and the Juilliard School of Music in New York City. She has studied also at the Mozarteum Academy, Salzburg, Austria.

During the past three seasons, she has appeared in recital in 33 states, covering nearly every section of the country. Two years ago she played at the White House in Washington, D. C. Commenting on the performance, Mrs. Roosevelt wrote in her syndicated column: "Josephine Harreld, young colored pianist, gave us a short program of music after dinner last night. She has power and a finished technique and plays with real feeling, which made every minute enjoyable to all of us."

Pittsburgh Courier
Pittsburgh, Pa.

HAWKINS SECOND, LUNCEFORD THIRD; FIRST '10' NAMED

MAR 8 1941

By BILLY ROWE
(Contest Editor)

NEW YORK, March 6.—Like a Widener thoroughbred geared to win, Count Basie, the 1940 champion, came through on the home stretch with colors swinging to capture first honors in the first annual band contest of this paper since 1932. Rallying his followers in the final week, the Count received upwards to five thousand votes just under the clock the closing night of the contest to top Erskine Hawkins, who, up until that time, had led all the way, and for a time appeared like a sure winner. In every sense of the word, the followers of the "Squire of Tuxedo Junction" stuck with him well, but Basie with his monied followers of Park avenue, Michigan, Georgia and Florida, overshadowed them with high counting subscription ballots.

A FOTO FINISH

Notwithstanding, the two great bands reached the winning post in a foto finish, and Count Basie, with all the power of his subscription votes, just nosed the superb Hawkins crew out by a slim margin of two hundred and thirty votes. In the merit bracket, both bands shaped up well, and from this standing can be accepted as the aggregations of the year.

An over-night sensation when he came here just a few years ago, Basie, with his solid rhythm, rocked the dance world, reaching the top with his own composition, "One O'Clock Jump," followed by several other originals that made the musical world Basie conscious to such an extent that he was rated the top colored band one year after he entered the scene. With a band that receives its musical power from such great instrumentalists as Jo Jones on drums, Dickie Wells on trombone, Walter Paige on bass, Earl Warren, alto sax; Jack Washington, baritone, and James Rushing, with Helen Humes in the vocalist department, Basie dispenses a kind of solid rhythm that has been emulated many times but never duplicated.

HAWKINS REALLY RATES

Erskine Hawkins came and conquered the hard way as no band received the kicking around his did after making an initial success in the big town. His efforts before Tuxedo Junction were noticed but never appreciated, and he struggled from agent to agent until just a few seasons ago when he was signed by the Gale office which gave him his best start and put him in a position to capture second honors in the largest band contest ever sponsored by the Pittsburgh Courier or any colored paper. His present band is sharp and solid with all the swerve and dash of youth with a purpose.

KIRK AND LUNCEFORD

The almost two of a kind bands of the sepia world—Jimmie Lunceford and Andy Kirk—came to the post in just that manner...Lunceford, third; Kirk, fourth. None the less popular, Lunceford and Kirk have never shown any great burst of speed in any contest, yet both of them are great money-makers for dance promoters throughout the country, but their kind of swing is more to the Ellington leaning and oftimes does not excite the jitterbug. They are rightful members of the top class as they bring to us a combined audience of music lovers.

THE TEN BEST BANDS

According to the votes of the people, the ten best bands in the country today are: Count Basie, Erskine Hawkins, Jimmie Lunceford, Andy Kirk, Earl Hines, Les Hite, Cab Calloway, Ella Fitzgerald, Lionel Hampton and Louis Armstrong.

MAR 8 1941

Surprisingly enough, and rating the magic "Big Ten" circle is an all-girls' band—the International Sweethearts of Rhythm—from the school in Piney Woods, Miss. This fine unit of college lassies, who have both beauty and talent, were the real "dark horses" of the contest, finishing eleventh to top a number of better-known outfits.

Houston, Texas

THE "SONS OF THE SOUTH"

SAY DRINK

ROYAL CROWN COLA AND NEHI



MAR 1 1941

HEAR THEM OVER KTRH

Mon.–Wed.–Fri. 5:00 P. M.

Sponsored By

NEHI BOTTLING COMPANY

Houston, Texas

Hayes Alvis, bassist well known from his years with Duke Ellington; Manzie Johnson, the great ex-Don Redman drummer; and an 18-year-old pianist discovery, Sammy Benskin, who was previously with Bardu Ali and who, according to Feather, shows great possibilities as a future star.

Pittsburgh Courier
Pittsburgh, Pa.

White Trumpet Player Organizes Sepia Band

MAR 8 1941

NEW YORK, Mar. 6—Something sensational in the way of musical news burst on the Broadway scene last Monday when Bobby Burnet, youthful white trumpet player who only recently quit Charlie Barnet's orchestra, made his debut at the uptown Cafe Society on East 58th street with a "soft swing" combination culled from the best available colored talent.

MAR 8 1941

Associated with Burnet in the unique venture is Leonard Feather, British swing critic and composer who, in addition to acting as personal manager and press agent for Burnet, has contributed many of his original numbers to the band's library.

Burnet is the first white musician in jazz history to start his bandleading career with an all-colored group. "I just wanted to get the best possible men, regardless of race," he explained, "and I think this little band has something different to offer. The set-up is modelled along John Kirby's lines, but we're writing all our own special arrangements."

Featured in the personnel are Charlie Holmes, alto sax man, and Albert Nicholas, clarinetist, both formerly with Louis Armstrong;

40a-1941
Chicago Tribune
Chicago, Illinois

Groundskeeper Is Boogie Veteran

MAY 11 1941

MAY 11 1941



The candid camera went Boogie Woogie last week. The photographer made these picture studies of Jimmy Yancey, "the daddy of all the Boogie piano players," at White Sox ball park, where Yancey has worked for 18 years as one of the groundskeepers. Not as well known as some of the big time Boogie piano stars (most of whom he has taught, incidentally), he is one of the early Boogie piano men. All day long as part of his job at the park, Yancey pushes a heavy stone roller, picks up papers and mows the outfield grass. But sometimes when it rains and work is slack, he sits down at the piano in the clubhouse and beats out Boogie music for the Sox team. Most of the ball players are jitterbugs, he says. Lately Yancey has begun to record some of his own piano pieces.



This is Yancey working as groundskeeper.

Chicago Tribune
Chicago, Illinois

Boogie Woogie and J. Yancey One and Same

MAY 11 1941

BY DAVID ANDERSON.

(Pictures on page 4.)

Boogie woogie and Jimmy Yancey grew up together within a couple of blocks of White Sox ball park. And, as most hot music fans knows, Yancey is to boogie what Bach was to a fugue.

You've heard boogie woogie on the radio. It's a battered, lowdown thumping, driving style of piano playing. It came up thru the years from the gin mills and the rent parties around 35th and Dearborn streets. Three years ago boogie put on a stovepipe hat [figuratively] and stepped out of the smoky, side-street joints and pitched itself a full dress concert on a shiny grand piano in Carnegie hall, New York City.

From that time on boogie piano playing has hit as high a popularity rating in the hot music world as, say, quiz programs in radio, or glass brick in modern architecture.

MAY 11 1941

They Know Boogie.

But around 35th and Dearborn the colored folks have been hearing boogie for years. That's where Jimmy Yancey lives. "He's the Daddy of boogie," they'll tell you, "the one that learned Meade Lux Lewis and Albert Ammons." Lewis, Ammons and Pete Johnson are America's big-time boogie players.

In the 1938 Carnegie hall concert one of the first things Lewis played was a piece Yancey had been playing for years but had never bothered to name. When Lewis played it for the first time two years before that, he called it "Yancey Special," and it stayed named. That was Meade Lux's way of bowing to the master. And that was how the critics and the recording companies came to look up Jimmy Yancey.

He's 42 years old, a hard-working, smiling Negro with big, tough hands. He lives with his wife at 3525 South Dearborn street. For 18 years Yancey has worked at Sox park as one of the ground keepers. From 7 o'clock in the morning until 4 in the afternoon during spring and summer he mows the grass, rakes the outfield and pushes a heavy stone roller over the base lines. It's a job that has given him strong boogie-woogie hands.

MAY 11 1941

Takes Years to Master.

The style takes years to master and, say the critics, it is a combination of powerhouse piano and delicate artistry. The boogie pianist uses his left hand to roll out the drumming, pounding bass, while the right hand roams the keyboard, beating out new chords and new arrangements, somehow fitting it all into the melody.

Yancey can't read a note, he doesn't even own a piano, but he's been playing boogie since 1913—and mostly for nothing. Playing by ear, and on somebody else's piano, didn't stop the Yancey music. "I make up all my own pieces, so they're all in my head anyway," he says.

When Yancey walks across the street to Ralph Turner's house to use his piano, most everybody on the block drops in. Turner is the neighborhood precinct captain, a roly-poly little man, who can't play himself, but who says, "all my music is in my feet." Yancey, his pal since boyhood, agrees and tells you that Turner "can still cut a rug with the best of 'em."

MAY 11 1941

Plays by the Hour.

Here in the Turner home Yancey beats out boogie woogie by the hour. Often the colored kids playing out in front will come up on the porch and stand listening at the window.

Yancey can't tell exactly how he came to play boogie. "I just learned it by myself. Nobody showed me a thing. It's somethin' I just picked up as I went along. Boogie is my style, that's all.

"I guess I am s'posed to be the first one, but I can't really say for sure. Yeah, I learned Meade Lux and Albert Ammons. Even Pine Top, he got my bass." [Pine Top Smith, now dead, is considered one of boogie's immortals.]

Wife Names Tunes.

In the last two years Yancey has "waxed" [recorded] a dozen records. Some didn't have titles, so Mrs. Yancey named them. One, a haunting blues, she called "35th and Dearborn," a title that made her neighbors proud. Another, a piece that he always wound up playing at parties when dawn began seeping thru the windows, she and Jimmy named "Five o'Clock Bl[illegible]

MAY 11 1941

He doesn't play as much as he used to because, he tells you, "I gotta get up too early in the mornin'." Yancey, teacher of the great Ammons and Lewis, now has another protégée, his eight year old niece, Thelma. After work at the ball park Yancey gives her lessons, and already she can play five or six of his boogie pieces.

"She purty good, too," says Yancey, proudly. Then he adds, "But she don't practice enough—always too busy hop-scotchin' and jumpin' double rope with the other kids."



ROLAND HAYES AND FISK JUBILEE SINGERS—The famous Georgia-born Negro tenor, Roland Hayes, is shown (middle row, center) as he talked with the Fisk Jubilee Singers Friday afternoon after putting them through a rehearsal of the song, "Ode to Fisk University" which they sang Saturday morning. Hayes, who worked his way through the university and later studied music there, arrived in Nashville Thursday to attend the anniversary exercises at Fisk. "The Negro spiritual must be understood and presented with its original feeling," the singer said, "if it is to convey the depth of meaning which it had for my people. It came from their souls and expressed the highest emotion—their religion. People have made a fuss about leaving the dialect off in spirituals. That is nothing compared with losing the true feeling behind the songs." Shown at Hayes' right is Mrs. James A. Myers, director of the Fisk Jubilee Singers.

Journal and Guide
Norfolk, Virginia

Dorothy Maynor Gets Alumni Award At Hampton's 71st Commencement

MAY 31 1941

MAY 31 1941

HAMPTON —Dorothy Maynor, America's most celebrated young soprano, on Tuesday received the alumni award of her alma mater, Hampton Institute, at its 71st annual commencement exercises.

A total of 225 graduates, who received master of arts and bachelor of science degrees and diplomas, 16 certificate winners, and the thousands who packed spacious Ogden Hall heard President Malcolm S. MacLean make the award voted to Miss Maynor as the outstanding alumnus of 1940 by the 54 Hampton alumni chapters throughout the country.

President J. R. E. Lee of Florida A. & M. College, delivered the principal address, "America's Permanent Bases of National Defense."

MAY 31 1941

PRIZES AWARDED

Dr. MacLean awarded the annual James E. Gregg Prize for the student who has made the most of his opportunities in the trade school to Isaac Bismark Ridley, of New Bern, N. C., who majored in electricity.

The James E. Gregg Prize for the student who made the most of her opportunities in home economics was divided between Miss Calander L. Riddick, of Powellsviville, N. C., a junior in home economics, and Miss E. Virginia Robinson, of Newport News, Va., also a junior in home economics. The James E. Gregg prizes were $20.00 each.

Emanuel A. Bertrand, of the Virgin Islands, a freshwork student in business, was awarded the $25 first prize in the Armstrong League Essay Contest, and the second prize of $15 went to Ako Adjei, of Accra, Gold Coast, British West Africa.

Esther Fairfax King of Beckley W. Va., was awarded the bachelor of science degree in education with highest honors for having finished with an averave over 2.5.

Norfolk, Va., of the Class of 1940, also was awarded the B. S. in education with highest honors.

Lillie Mae Williams, of Wilmington, N. C., was awarded the bachelor of science in education with high honors.

MAY 31 1941

EDUCATION GRADUATES

Twelve graduates of the division of education, four from the division of business, and one from the division of home economics were awarded their degrees with honors. They are: Washington DuBois Ross, Ashland, Ky., education; Serlen Hunt, N. Braddock, Pa., education; Elsie Elizabeth Pierce, Roanoke, Va., education; Ethel Archer, South Richmond, Va., education; Elizabeth E. McCombs, Pittsburgh, Pa., education; Cora Mae Booton, Charlotte, N. C., education.

Lillian Beatrice Watson, Charlottesville, Va., education; Inez Gatewood, Carlisle, Pa., business; Walter Dozier, Lafayette, Ala., business; Evelyn E. Matthews, Philadelphia, Pa., education; Andrew Spurgeon Young, Bowling Green, Va., business; Beulah Dewess Moore, Charlotte, N. C., education; Victoria E. Anderson, Springfield, Mass., education; Pruden Elizabeth Hammond, Bryan, Texas, business; Marjorie Mann, New Bern, N. C., education; Bessie H. Greene, Washington, D. C., home economics; William Neal Brown, Aliquippa, Pa., education.

MAY 31 1941

The commencement exercises, which climaxed a full week of graduation activities, began at 2:000 o'clock Tuesday afternoon, when the academic procession marched into Ogden Hall. After the processional, Acting Chaplain Camille A. Chazeaud delivered the invocation, and the entire audience sang "O Beautiful for Spacious Skies."

President Lee then delivered the commencement address, which was followed by the singing of the Alumni Hymn. The presentation of the Alumni Award to Miss Maynor and prizes to graduates and undergraduates.

Then followed the conferring of diplomas and degrees to 225 graduates and the awarding of 16 certificates to trade school students.

MAY 31 1941

Of the 173 bachelor of science degrees awarded to the college students, nine were for agriculture, 25 for business, 102 for education, and 22 for home economics; 15 bachelor of science degrees went to graduates in the trades and industries, of which seven were in building construction, six in industrial arts education, and two in trade education. Forty-five graduates were awarded diplomas.

SEVEN M. A. DEGREES

The seven honor graduates to receive the master of arts degree were: Richard Lawrence Armistead, of Lynchburg, Va., who received his B. S. at Virginia Union University in 1932; John Franklin Banks, Machipongo, Va., B. A., Wilberforce University, 1932; Henry DeHart Cooper, Ahoskie, N. C., B. S., Shaw University, 1929; William Charles Edwards, Halifax, Va., B. S., Virginia State College, 1933; Jessie Evangeline Gladden, Columbia, S. C., A. B., Benedict College, 1929; Elizabeth Olive Manley Hines, Sunbury, N. C., A. B., Shaw University, 1934; **and Robert Davis** Tynes, Acme, N. C., B. S., Virginia State College, 1932.

FINALS BEGAN SATURDAY

The commencement activities began Saturday, when the senior class presented "Spring Fever," a comedy in three acts, in Ogden Hall.

MAY 31 1941

The baccalaureate address was delivered in the Memorial Church Sunday morning by Bishop Lorenzo H. King of Atlanta, Ga. The Hampton Institute Band gave its annual concert Sunday afternoon, followed by the senior chapel exercises in Ogden Hall that evening.

Over 300 Hampton Institute alumni came back for their biennial reunion Sunday evening and continued their programs through Tuesday.

The junior and senior classes held their annual festival on Virginia Hall lawn Monday afternoon, and President and Mrs. Malcolm S. MacLean received graduates and their parents in the Mansion House Monday evening, prior to the graduation dance in the gymnasium.

40a-1941

New York Times
New York, N. Y.

ESSEX COUNTY SYMPHONY SOCIETY

FIRST STADIUM CONCERT

Newark Schools Stadium, Bloomfield and Roseville Avenues

Tuesday, June 3—8:40 p.m.

100 PIECE SYMPHONY ORCHESTRA conducted by

Dr. FRANK BLACK

Widely Known American Conductor and General Musical Director at NBC.



SOLOIST

PAUL ROBESON

World-Famous Negro Baritone

And EVA JESSYE CHOIR

An All-American Program Featuring "Ballad For Americans" and selections from Gershwin's "Porgy and Bess", "Rhapsody in Blue."

All Seats Reserved . . . 50¢, 75¢, $1. Box Seats $1.50

On Sale now at Griffith Piano Company, 605 Broad Street, Newark, New Jersey. Kresge Dept. Store, Newark and Symphony Society Office, Suite 200 Griffith Building, 605 Broad Street, Newark, MArket 3-5886. Steinway Piano.

Knoxville, Tenn. News Sentinel
June 1, 1941

'INK SPOTS' TO SING HERE THIS MONTH



THE Four Ink Spots (above), screen, radio, and recording quartette, and their 14-piece orchestra, will give a concert for white patrons only at Hodgson's Auditorium, Union Avenue and Charles Place, at 8:30 p. m. Monday, June 23.

The Ink Spots do several turns in the forthcoming movie, "Great American Broadcast." They appear here in the third annual Summer Swing Concert in the Negro Concert Series.

Pittsburgh Courier
Pittsburgh, Pa.

DID NOT CAUSE BAND TO LEAVE

MAY 24 1941

WASHINGTON, May 22.—Al Dade, well known business man, denied here this week the charges made against him in an article which appeared in this paper by Anselm J. Finch, quoting Laurence C. Jones, president of Piney Woods School in Mississippi.

The article which developed as the result of the Sweethearts of Rhythm leaving the southern school to strike out on their own in Washington and a better break in the theatrical world, was not the opinion of The Courier, but supposedly a direct quote of school officials.

In an interview with Daniel M. Gary, president of the Amusement Enterprises here, this department found no basis to the statement that Mr. Dade was the cause of the bolt taken by the all-girl orchestra. According to him the band has no feelings whatsoever against the former home grounds, but acted because of the opportunity offered in its present field.

Globe and Independent
Nashville, Tenn.

MRS. ROOSEVELT GIVES BLESSING TO BAND LEADER

JUN 6 1941

"First Lady" Praises Dean Dixon, 26 Year Old Conductor Of Symphony Orchestra

NEW YORK, June 4—(ANP)—Mrs. Franklin D. Roosevelt bestowed her blessings upon the musical talents and efforts of Dean Dixon, 26-yea conductor of the Dean Dixon Symphony society, when she attended the Sunday night performance of the group at the Hecksher the

A has been her practice, intentional o , the First Lady visits fi and personal interest in various projects and endeavors of groups and individuals have inevitably focused public attention upon these objects, very often with notable results.

Mrs. Roosevelt indulged in no speech-making at the society's concert but throughout the evening she occupied a seat in the fourth row. The tremendous applause that accompanied her departure at the conclusion of the program gave significant indication to the general appreciation felt for her visit by both artists and audience.

Eight years ago, Mr. Dixon, then but a high school student, set his star and began working toward the organization of a community orchestra composed of both Negroes and whites. He excelled in his studies while at the Institute of Musical Art of the Julliard School of Music, and is now broadening his musical knowledge through preparation for his doctorate in music at Teachers College, Columbia University.

The ideals and talents of the founder were well exemplified in the 68-piece orchestra that played for the President's wife. The group is generally made up of amateurs of great promise, however, this particular performance saw several professionals filling in the ranks. Four short works comprised the first part of the program. They were Haydn's overture to "L'Isola disabita", Holst's Ruga Concerto for flute and oboe, a Bach Arioso transcribed for by Sam Franko the finale from Tshaikovsky's Serenade for Strings. Beethoven's "Eroica Symphony" took up the second portion of the program. Mr. Dixon's efforts to succeed as a conductor of the wide music world have been stayed by Negro students and won for him general approval and many supporters throughout New York. Sensing the worthiness of his talents, a group of these supporters a year or two ago formed the Friends of the Dean Dixon Symphony society. From time to time these patrons present the young artist in public presentations, which have met with much success and bodes well to continue in this trend.

Amsterdam News
New York, N. Y.

Place Origin On Beale St.

OCT 18 1941

MEMPHIS, Tenn.—Headed by Lt. George W. Lee, well-known civic leader and author of "Beale Street" and "River George," Memphis jumped squarely into the "birth of the blues" battle between Memphis and New Orleans last Saturday. Lt. Lee joined with Memphis' forces to discount Louisiana officials' claim that the blues originated in New Orleans.

"Why, those New Orleans Negroes are of French and Creole and Haitian extraction," exclaimed Lieutenant Lee. "They don't know anything about the blues. It takes a Memphis Negro or a Mississippi Delta Negro, one with the African strain in his blood, to know the blues."

Pointing out that the "folkways of New Orleans are completely different from those of the rest of the South," the lieutenant added that their behavior is more French than Afro-American.

He stated that it was a historical fact that blues were first sung as complete songs in cotton patches of Mississippi and Arkansas deltas. The music come down to Memphis when the country folk came to town and made its first city home on Beale Street. Later it was taken up along the Mississippi River levee here and drifted downstream with the roustabouts to New Orleans.

Calling attention to the thorough study of the subject that he had made, Lee declared: "I dare New Orleans to name a single outstanding Negro figure from New Orleans who symbolizes the blues like Handy, from Memphis. He put the blues on paper right here at Pee Wee's place.

"New Orleans has never given the world an outstanding figure in the blues world. New Orleans never even originated a good blues song except Basin Street Blues, and that was written years after all the Handy blues—and by a white trombonist from Texas, named Jack Teagarden."

Author Roark Bradford's intention to represent Louisiana's Governor Sam Jones in a Hollywood invasion on the subject brought notice that "Beale Street can raise some money, if necessary, to send someone to Hollywood to answer

Mr. Bradford in the interest of Memphis and Beale Street."

Bradford is the well known author of "John Henry" and other famous Negro stories. Governor Jones had designated him to urge Paramount executives to give New Orleans the world premiere of "The Birth of the Blues," scheduled for Memphis October 31. Hollywood reported Saturday that Paramount will name a board of inquiry to hear Mr. Bradford if he goes to California to see them.

Daily World
Atlanta, Georgia

Maynor Gets Hampton Alumni Award



Dorothy Maynor shown above leading the graduating class of Hampton Institute in the spiritual, "Ride Ribber," at the Commencement Exercises at Hampton last week. Miss Maynor was presented the first annual Alumni Award by President Malcolm S. MacLean (in background).

JUN 5 1941

Daily World
Atlanta, Georgia

Bledsoe Ode Is Inspiring To Many

JUN 9 1941

NEW YORK CITY—(SNS)—"Ode To America," the new religious patriotic hymn by Jules Bledsoe, Negro baritone, which was widely sung on Memorial Day, owes its inspiration to a trip up the Washington Monument. While looking from the observation platform on the Monument across to Lincoln Memorial, Mr. Bledsoe was deeply affected by the contribution of Washington and Lincoln to the political thought of the United States and the vitality of this thought when it came in open conflict with the dominating philosophies of the fascist states.

"Conditions have been far from ideal in the United States for the Negro race," said Mr. Bledsoe, "but we have fundamentally sound reasons to be thankful that we are Americans, as minority living in our country. have the people of every other I am sure the Negro people would not sacrifice their American citizenship to live in France superficial aspects. hey receive or Germany although in some better treatment there."

A line of the song, "Oh, thou land by God inspired," grew to a stirring lyric by the time Mr. Bledsoe reached his home in California following his trip from To America" on his recent con- Washington. He has sung "Ode To America" on his recent concert tour at schools and colleges where the audience has been asked to join in the paen of triumphiant praise to a freedom-loving cou

JUN 9 1941

He believes that as the war sentiment grows, people of the United States will seek closer communion with religion and tha much of the strength of our country will lie in genuis religious convictions, now absent in totalitarian countries.

Richmond, Va., Times-Dispatch
October 27, 1941

From a Grateful Virginia

THE campaign of the Lions Clubs to raise funds for a memorial to JAMES A. BLAND, the Negro composer of *Carry Me Back to Old Virginny* (or *Virginia,* if you prefer the version which the State Legislature adopted last year in naming it the official State song), deserves the support of the Old Dominion. What song of any American State or other political subdivision or locality, is better known? What song has done more to awaken nostalgic longing in the breasts of those who are far away? *My Old Kentucky Home* and *Swanee River* would qualify, but not many others.

So JAMES BLAND deserves a memorial from Virginians. The song he wrote has a melodic appeal which will cause it to be remembered many generations hence. It has made, and will make, the name of Virginia known in lands where otherwise it would be unfamiliar.

The fact that BLAND was not born in the State has no proper bearing on the question whether a memorial should be erected to him here. STEPHEN C. FOSTER was born in Pittsburgh, but his songs of the Old South have made him well-nigh immortal. The situation is somewhat similar in the case of BLAND. ALMA GLUCK's phonograph record of *Carry Me Back* had sold over a million copies a couple of years ago, and broken all marks for phonograph sales. It would be ridiculous, of course, to say that BLAND put Virginia "on the map," because Virginia would be very much on the map if *Carry Me Back* had never been written, but it cannot be questioned that he performed a real service which ought to be tangibly remembered.

The form and place of the Virginia memorial to him which the "Carry Me Back" Memorial Association, Inc., organized by the Lions Clubs, is seeking to erect, remains to be determined after the money is in hand. The important thing now is to get the aforesaid money. The association is appealing to "every citizen of Virginia with $1 to spare." Your dollar should go to ELLIS LOVELESS, president, "Carry Me Back" Memorial Association, Inc., 322 National Bank of Commerce Building, Norfolk.

Pittsburgh Courier
Pittsburgh, Pa.

17-Girl Band Which Quit School At Piney Woods, Rehearses For Big Time

International Sweethearts of Rhythm Come To Parting of Ways With School—Follow Manager and Tutor—Purchase Home In Virginia.

APR 19 1941

WASHINGTON, April 17—The isolated toot toot of a sax or the pom pom of a drum, followed by the blending of numerous instruments into a melodious crescendo, which can now be heard daily rolling over the Virginia hills from a two-story modern brick house marks the turning point in the life of a seventeen-girl orchestra which for four years kept the Piney Woods Country Life School of Mississippi before the public and added many dollars to the institution's coffers.

APR 19 1941

The girls are now on their own, having broken with the Piney Woods schools, and are busy rehearsing in order to fill the big-time contracts which they have tucked under their wings.

PROMISE BROKEN

They broke with Laurence T. Jones, president of the institution, about two weeks ago, in Pensacola, Fla., when it became known that he allegedly refused to keep a promise to graduate several of them in June and had given an "indefinite furlough" to their chaperon and manager, Mrs. Rae Lee Jones, and to the tutor and teacher, Miss Vivian Crawford.

The supposition was that he refused to graduate the girls in order to have them remain students and just pay them no more than a dole.

The girls held a tete-a-tete with their manager and tutor and all agreed that the organization should not be broken up. They reasoned that what had been done for Piney Woods could be done for themselves, and at the same time building an institution of the seventeen-girl orchestra.

BUY VIRGINIA HOME

After a few preliminaries, the group hopped a bus for Washington. One of the first things it did was to buy the commodious home at 908 S. Quinn street, out on Virginia's Columbia pike, from which music peals forth daily.

The lower front floor is used for rehearsing. Three rooms on the upper floor are fixed up in college dormitory style for sleeping and living purposes. Although the girls arrived here only about two weeks ago and have not had opportunity to accumulate an abundance of furniture, the rooms show dainty touches of feminine ingenuity in improvising.

APR 19 1941

If the contracts obtained for the group by the Amusement Corporation of Washington was not enough to encourage the orchestral group in its new venture, well then there was another factor which entered the equation.

AL DADE IS SPONSOR

A. Dade, prominent local businessman, put his resources behind the orchestra as sponsor, thus enabling the players to devote their whole time to preparation for their engagements unworried over things financial.

APR 19 1941

The bookings of the group will be handled exclusively by the Amusement Corporation, represented by Daniel Gary, another local businessman and broker.

Mrs. Jones, the manager, hails from Omaha, Nebr. She joined the group three years ago. Miss Crawford, the teacher, who holds a B.S. in education with a major in music from the University of Akron (Ohio), her native city, joined the group a year ago.

Three foreign countries are represented among the seventeen players: Mexico, China and Puerto Rico. Other members are natives of Mississippi, Arkansas, Texas, Tennessee, Iowa and Ohio.

The instrumentation includes six saxophones, three trumpets, three trombones, bass violin, piano, accordion and electric guitar.

Washington Tribune
Washington, D. C.

MRS. PINCHOT'S ACTION DOESN'T HALT CONCERT

Robeson Recital Goes At Uline Arena Despite Rift, Sponsors Say

APR 19 1941

Despite the resignation of Mrs. Gifford Pinchot, wife of the former Governor of Pennsylvania, and chairman of the sponsoring committee, Washington Committee for the Aid to China, the concert by Paul Robeson noted baritone scheduled for Uline Arena, April 25, will continue as planned, it was announced this week.

Mrs. Pinchot announced Sunday she had decided to withdraw her support after she learned that proceeds of the concert were to be shared between the Washington Committee for Aid to China and the National Negro Congress.

Said Public Didn't Know

She explained, however, that she took this actin not because she learned that funds were to be shared with the Negro group, but because the public had not been informed of the plan to divide the funds.

APR 19 1941

Commenting on Mrs. Pinchot's statement, John P. Davis, secretary of the National Negro Congress, issued the following statement from Detroit where he is directing the NNC drive to help organize Negro auto workers.

"Mrs. Gifford Pinchot is quoted in the press as having said that she is resigning from the sponsoring committee for the Paul Robeson Concert which is to be held at Uline Ice Arena, Friday, April 25, under the joint auspices of the Washington Committee to Aid China and the National Negro Congress.

"She is quoted as having said that she takes this stand because she did not approve of half of the money, over and above expenses, made from the sale of tickets, going to the National Negro Congress.

"She is further quoted as having stated that she is getting Mrs. Roosevelt, and the Chinese Ambassador and several other sponsors to resign.

Quality of Ethics

"On our side of the railroad this is our quality of ethics. We made an agreement with the China Aid Committee for joint sponsorship of this concert, when the committee sought a larger place than the National Press Club Auditorium, after the DAR barred Mr. Robeson from Constitution Hall. Our plans were made with the understanding and consent of the steering and executive committees of the Washington China Aid Committee, we proceeded on the basis that our participation would assure non-discrimination, and also that the Negro people, with their love of the great artist, Paul Robeson, would assure a large audience for him at the arena.

APR 19 1941

"Mrs. Pinchot was fully aware of these plans, approved them, and therefore places us in the position of being at a loss to understand her failure to back up her word.

"We propose to use the bulk of the funds for the Congress's job drive to win 7,000 jobs for Negroes at Glenn Martin Aircraft Co. Some part of these funds will also be used to fight the indirect Jim Crow policy of the Uline Ice Arena.

"The National Negro Congress says unreservedly that altogether with the China Aid Committee, we will go forward with Concert as planned, and that Mr. Roheson's plans are unchanged, and he will appear as scheduled."

News
Birmingham, Ala.

No Race Distinction

APR 10 1941

Recently Marian Anderson, noted Negro singer, received the Bok Award of $10,000 which is given annually in Philadelphia to the person who has done the most for the city during the year. If there were any doubts whether she deserved the honor, they should be removed by the announcement that the money has been earmarked for a Marian Anderson Award to be awarded each year to help some aspiring artist study. But, most important of all, the awards will be made without restrictions as to race, creed or color.

APR 10 1941

Marian Anderson knows what it is to be a member of a minority race. She has felt the sting of prejudice and the cruelty of bigotry. But Marian Anderson in this award rose above these things. Her spirit soared as magnificently as her song.

APR 10 1941

There are a lot of white persons who might well emulate her spirit.

Tribune
Philadelphia, Pa

Present Bill To Help Negro Spirituals

In an attempt to preserve the spirituals and folk songs, which have meant a great deal in the development of the American Negro, Ralph T. Jefferson, Negro member of the Pennsylvania State Legislature, introduced a resolution into the House of Representatives last week.

MAY 8 - 1941

In his resolution Jefferson explained that the commercialism of today and the resultant swing of jazz arrangements of certain music is in absolute derogation of the composer's or creator's expression of such music.

"The spiritual has been a cultural contribution by the Negro to the development of American music," Jefferson stated, "Music can be best appreciated when it is performed under proper circumstances.

Pittsburgh Courier
Pittsburgh, Pa.

Mrs. Pinchot Resigns Robeson Committee

APR 19 1941

WASHINGTON, April 18.—Mrs. Gifford Pinchot, wife of the former governor of Pennsylvania and prominent club woman, resigned Sunday from a committee of sponsors for a benefit concert featuring Paul Robeson, internationally known baritone, at Uline's Arena on April 25. The concert is being given under the auspices of the Washington committee for Aid to China, and the National Negro Congress.

APR 19 1941

In a statement explaining her action, Mrs. Pinchot said that a majority of the committee, of which she was chairman, was withdrawing their support from the recital. She organized the sponsors believing the Aid to China Committee would receive all the receipts and had only recently learned that through a secret arrangement the Negro Congress joint drive fund would get half of the proceeds.

MURPHY DEFENDS NATIONAL CONGRESS

Mortimer Graves, president of the China Aid Committee, said that Mrs. Pinchot's resignation would not alter the plans for the concert. He denied that a secret arrangement was made with the Congress and continued the two organizations were to share the proceeds from the tickets only and that all other monies would go exclusively to the aid committee.

In a statement to the press, George B. Murphy, Jr., administrative secretary for the Congress, declared that his organization was asked to back the recital after the China aid group decided to stage the affair in Uline's, which seats 7,000 persons.

APR 19 1941

"The sponsors sought an organization which could help them fill Uline's," continued Mr. Murphy. "All details were worked out by committees from the aid group and the congress, and the sponsors were notified of the agreement."

Mr. Murphy stressed that the concert will be held despite the fact that Mrs. Pinchot is reported to have wired Mr. Robeson to cancel the engagement.

Chicago Defender
Chicago, Illinois

FIRST LADY AMONG GROUP WITHDRAWING

APR 19 1941

Object To Jim Crow Hall And Negro Congress Share In Profits

WASHINGTON—"Fraud on the public" and "discrimination against Negroes," were reasons given by Mrs. Cornelia Bryce Pinchot for her resignation along with that of Mrs. Eleanor Roosevelt and the Chinese Ambassador Hu-Shih as sponsors of Paul Robeson's forthcoming Aid to China concert at Uline Arena.

Mrs. Pinchot, chairman of the concert committee, pointed out in her explanation that advertisement of the concert was misleading. In circulars being sent to friends of China, she said, the benefit was listed as "Chinese Medical and War Orphan Relief." While in circulars being sent to Negroes, the emphasis was on the "Negro Congress Job Drive."

Mrs. Pinchot stated she had learned that the Washington committee on Aid to China had signed an agreement with the National Negro Congress for half the net proceeds in return for financial support and advertising.

APR 19 1941

Mrs. Pinchot demurred further on learning that the Uline Arena discriminates against Negroes.

She said her interest in helping the Robeson concert in the first place had been activated by the fact that Daughters of the American Revolution, who two years ago refused to allow Marian Anderson to sing in Constitution hall, had also refused to let Robeson sing there.

Time
Chicago, Illinois

Negro Conductor

APR 21 1941

A broad-faced, close-cropped, 26-year-old Harlem musician named Dean Dixon was well on his way last week to doing what no Negro has ever done—conduct a first-rank symphony orchestra. Musician Dixon had already waved a crisp, confident baton over the New York City Symphony (*see above*), the National Youth Administration radio orchestra, and an amateur symphony of his own in Harlem. At a Town Hall recital, Conductor Dixon made more news. He directed a 38-piece white outfit which he had founded—the New York Chamber Orchestra—in concertos with a debutante pianist, Vivian Rivkin. Critics gave them all a hand, agreed that Dean Dixon had scored a point. For Town Hall debuts, ordinarily a dime a dozen, sound like bigtime with an orchestra on the stage. Dean Dixon's can be hired for $400 to $1,000, depending on the number of players required—union scale for one rehearsal and the performance.

APR 21 1941

Dean Dixon read music when he was three and a half, gave concerts to imaginary audiences (his mother's idea) when he was five. The Juilliard Institute took him in as a violinist, later spotted conducting possibilities in him. Musician Dixon took a master's degree at the Juilliard Graduate School, is now working at Columbia on a Ph.D. thesis: "The Justification for Editing Classical Scores." In Harlem, between times, he founded Dean Dixon's Symphony Orchestra, which now has amateur but well-drilled players of every race, aged 12 to 72. The orchestra rehearses weekly, gives one concert a year; next month there will be a special request performance for Mrs. Roosevelt. Conductor Dixon got up his chamber orchestra three years ago. Its expert players—from the Philharmonic, NBC and other symphonies—are his friends, play together for fun, get union wages for playing in public. Busy Dean Dixon also works with a choral group, gives three free weekly music appreciation courses to both Negro and white children. These he teaches by inventing melodramatic stories, substituting musical notes for letters and words. "I try to use as much Superman stuff as possible," says Dean Dixon.



Wide World

CONDUCTOR DIXON
He made a debut sound bigtime.

APR 21 1941

Birmingham, Ala. News
April 6, 1941

1,000 Negro Singers Will Give Concert

The rich, mellow voices of a 1,000 Negro singers will melt into a single outpouring of song next Tuesday night, when the National Gospel Singers—a Birmingham chorus—presents a concert at the Municipal Auditorium.

Sponsored by the Birmingham Federation of Negro Churches, the chorus will feature jubilee, spiritual and gospel numbers written by Negroes and sung by colored folk down through the years. Purpose of the chorus is to perpetuate these old melodies.

Directors of the chorus are W. M. J. Allen, of the Sixteenth Street Baptist Church, and Mabel Williams, of the First Church, Fairfield. Dr. E. W. Williams, G. P. Crosby, H. Lanier, R. N. Hall, M. Thornton, the Rev. C. H. George and the Rev. D. B. Todd are managers.

Composing the publicity committee are the Revs. R. N. Hall, L. L. Carter and W. L. T. Howze.

Birmingham, Ala. News
March 29, 1941

Will Feature Baritone

William A. Long, baritone, will be guest soloist at Miles College, at 4:15 p.m., Sunday. A Miles graduate, Long is now a graduate student at Atlanta University where he received a scholarship.

The College Band under the direction of Martin Davis and the College Choir, directed by Mrs. Gregory Durr White will also be featured in the program of light classical selections, Negro spirituals, and Easter music.

Daily World
Atlanta, Georgia

Lunceford's Band In Town; Playing Three White Dates

APR 19 1941

Jimmy Lunceford's sweet-playing orchestra, believed the second colored band to play in Atlanta for an all white gathering, played two affairs Friday at the Shrine Mosque and will return to the same site this afternoon for a third date.

Brought here for the series of performances by a fraternity on the Emory University campus, Lunceford is expected to entertain more than 5,000 white admirers before leaving the city.

The dean of Emory is understood to have given Lunceford a special invitation to visit the university campus today.

The orchestra played for a tea dance Friday afternoon and will play a similar attraction this afternoon. The band filled a night engagement Friday.

APR 19 1941

Andy Kirk's band is the other aggregation known to have entertained an all-white [illegible] in the Gate City.

Telegraph
Macon, Georgia

Edison Lions Hear Colored School Chorus

APR 11 1941

EDISON, April 10.—The Edison colored high school chorus, under the supervision of their school superintendent, James Simon, and musical director, Vestus Florence, rendered several spirituals at the meeting of the Lions club Tuesday evening.

APR 11 194[illegible]

During the business session a new member, Aubrey Strickland, was inducted into the organization. L. M. Killingsworth, finance chairman of the Edison school boy patrol, reported that the necessary funds would be raised to enable one of the boys to take a trip to Washington, D. C. Members of the senior class assisted by Miss Effie Pullens and grade mothers, served dinner.

40a-1941

Afro-American
Baltimore, Maryland

Clyde Barrie Says Musical Taste of Younger Generation Is Very Poor

FEB 22 1941

By LILLIAN JOHNSON

BALTIMORE. — Clyde Barrie, noted baritone, who came here last week for a concert at Metropolitan Methodist Church on Tuesday, under the auspices of the Baltimore Branch of the National Association of College Women, made it plain that he doesn't think much of the jitterbug idea of music or rhythm.

"I can't see that it's music," he said. "It's merely playing hot licks that mean nothing. We used to have some very fine popular music without all this prancing and jumping around.

"The fact that men like Benny Goodman and Artie Shaw are giving up the hot styles is proof that it is on the way out. The Lombardos have always played sweet and have never lost their popularity."

When asked what he thought about the present generation and music, Mr. Barrie said that he considers the musical taste of the young as "generally very poor."

He said he thought it was because there is comparatively little exposure to good music.

An unusually large crowd heard Mr. Barrie's recital. His voice was in splendid form, although he said that he was just recovering from an attack of influenza, which had caused the cancellation of the first part of his tour.

Following the recital, a brief reception for Mr. Barrie was held at the church.

Mr. Barrie, who is a native New Yorker, is married. His wife, also a New Yorker, formerly taught music. They have one child, a girl, seven.

The singer said he thought it was too early yet to tell whether or not she is musically inclined.

More Concert Work

With regard to his future plans, he said that he plans to do more concert work in the future, and will not confine himself wholly to the radio field as he has done in the past.

He said that he is at present negotiating with several booking agencies and will select an artists' representative before long. Heretofore, his work has been handled by the Columbia Broadcasting System.

Mr. Barrie explained that with regard to making up his program, he tries to please the persons contracting with him. "If a recital is designated," he said, "I naturally make up my program to include some groups of foreign languages, some of the classics, and spirituals.

"But, on the other hand, if I am asked to make up my program from some of the ballads or semi-classical songs, I am glad to do that."



Clyde Barrie, famous baritone (left) and Dr. William H. Wright, Baltimore physician, who was one of his hosts during his visit to the city last week, are shown above with Lillian Johnson, theatrical editor, as they inspected the AFRO's modern high speed press.

News
Birmingham, Ala.

Negro Schools In Songfest

MAR 2 1941

CALERA, Ala.—Shelby County Negro schools held their annual songfest at the Negro school here Saturday.

Elementary and high school choruses, participated in contests and winners will participate in a district contest for counties of Central Alabama.

The songfest was preceded by the monthly meeting of county teachers and the quarterly meeting of the county P.-T. A. council. Teachers on the program were J. H. Campbell, Annie Dotson, Genera Turner, R. D. Dubose, Elizabeth Morton, Bertha Hayes, W. S. Bolden, Beatrice Johnson, Rebecca Gilmore and John C. Cooper.

Amsterdam News
New York, N. Y.

The D. A. R. has just now barred Paul Robeson, another celebrated Negro artist from Constitution Hall. This whole thing REMINDS us of the comment of President Robert M. Hutchins of the University of Chicago, who in discussing the F o u r F r e e d o m s for which President Roosevelt says America should fight, Mr. Hutchins said: "America has been called the arsenal of Democracy. It has been called the larder of Democracy. LETS MAKE IT THE HOME OF DEMOCRACY. This is America's destiny."

APR 5 1941

Journal and Guide
Norfolk, Virginia

FEB 22 1941



Dr. R. Nathaniel Dett
Gets permission to sing compositions

ASCAP Gives In To Dett's Choir

GREENSBORO, N. C.—Dr. Nathaniel Dett, director of music at Bennett College, and one of the foremost present-day composers, has just received special permission from John G. Paine, general manager of the American Society of Composers, Authors, and Publishers to use his own compositions in coast-to-coast broadcasts.

The Bennett College choir is scheduled to sing over the Mutual coast-to-coast hook-up, Sunday, April 27, from Scranton, Penn., when the group will be on its annual northern tour. Other broadcasts are being arranged between the dates April 17 and May 2, when the choir will be away from Greensboro.

This year, because of the reputation of the Dett aggregation of more than fifty young women, their itinerary is including points as far west as Detroit, Michigan, and Toledo, Ohio. The first concert will be held in Danville, Va.

After journeying west and then north to New York City, the tour will close with appearances in Washington, Hampton, and Halifax, Va.

The repertoire of the choir will include both classical numbers and spirituals, several of which are the compositions of Dr. Dett.

ASCAP LETTER CORDIAL

Mr. Pain was cordial in his response to the request made by John G. Turner, manager of the choir, asking permission that Dr. Dett's compositions be used in the broadcasts by the choir. He said, in part:

"... The American Society will be very happy to grant special permission to Bennett College to use the works of Dr. Dett in connection with the girls choir broadcasts."

He assumed that the broadcasts were to be non-commercial and asked that announcement be made that numbers were being rendered "through the courtesy of the American Society of Composers, Authors and Publishers."

FEB 22 1941

Journal and Guide
Norfolk, Virginia

Marian Anderson May Sing In DAR Hall With Stokowski

MAR 8 1941

WASHINGTON, D. C.—(ANP) — Belief that Marian Anderson may sing in Constitution Hall after all is rapidly gaining credence in certain circles here.

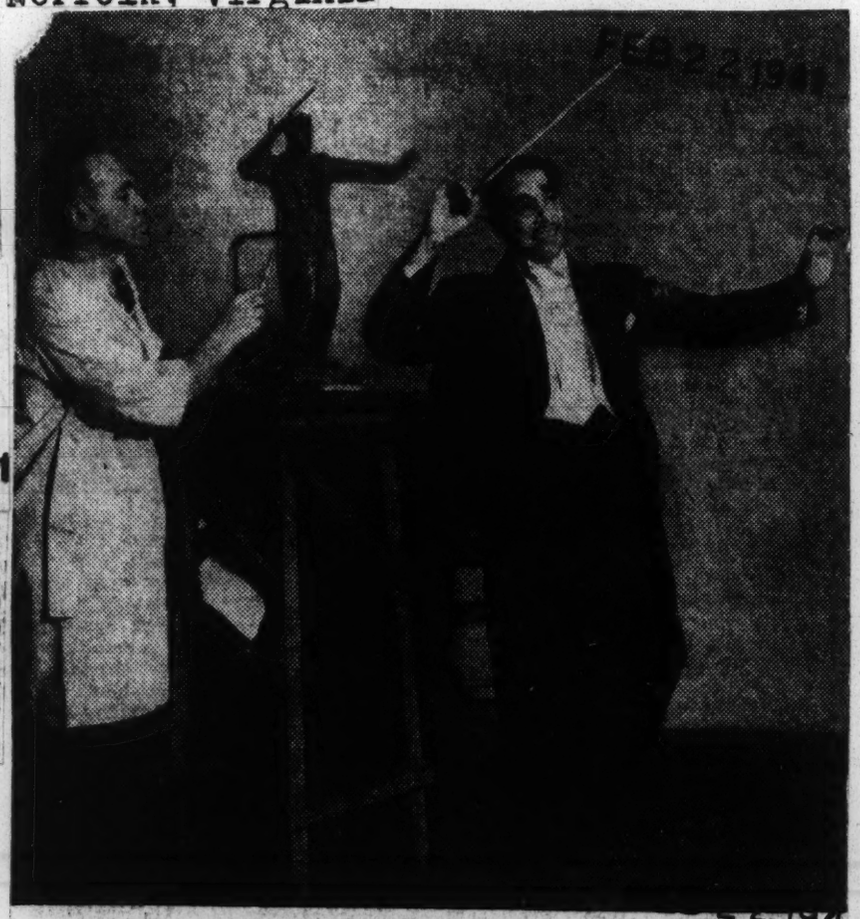
Because conductors of orchestras booked to appear in the hall are permitted to select their own soloists, it has been rumored that one noted conductor, whose orchestra is to appear in Constitution Hall at an early date, has selected Miss Anderson as his soloist and that she positively will appear on the podium of the sacred hall.

MAR 8 1941

Leopold Stokowski is said to have told friends in Philadelphia that he intended bringing Miss Anderson to Washington as his soloist when he made his appearance here early in the spring series of concerts—and that he is well aware of the ruckus raised when Miss Anderson was refused use of the hall.

Journal and Guide
Norfolk, Virginia

FEB 22 1941



CALLOWAY IN BRONZE—Cab Calloway is shown here posing for a statue for Max Kalish, internationally famous sculptor. A typical characteristic pose of the Royal Highness of Hi De Ho, the statute wil be placed on exhibition this spring.

40a-1941

Black Dispatch
Oklahoma City, Okla

Oklahoma Symphonic Choir Cheered For Rendition Of Negro Folk Songs

Group Sings Under the Skillful Baton of Carleton Martin

MAR 22 1941

East siders received a treat Sunday March 8, when the Oklahoma Symphonic choir under the direction of Carleton Martin gave a musical at Calvary Baptist church, beginnig at 3:30 p. m.

Of the large group of favorites presented, none received more applause than the compositions of Hall Johnson and William Dawson.

Sung with a fervor and interpretation scarcely characteristic of white choirs, the selections received thunderous ovations from the large appreciative audience. The harmonious and melodious intonations of the group carried therewith the depth of expression and wealth of emotion sympathetic with the mood of the composers.

MAR 22 1941

The choir made a striking picture clad in its gorgeous costumes, carrying out the patriotic theme, massed before an elaborate background of giant palms.

From spirituals and classics, the choir burst forth in a lighter vein with the famous folk song, "Oh Sussanna," which was also superbly rendered.

Appearing also on the program was the Douglass high school orchestra, directed by rs. Zelia N. Breaux.

MAR 22 1941

Little Delores Harding sang and played several compositions. Atty. E. J. Bruce and Mrs. Carrie Edwards were heard in brief remarks.

The choir appeared under the sponsorship of Mrs. E. Milledge with full cooperation by the N. A. A. C. P., assisted by the Oklahoma City Negro Chamber of Commerce, and the Interdenominational Alliance.

Rev. E. A. Keith paid a tribute to Mrs. Milledge in bringing the choir to the castside.

Daily World
Atlanta, Georgia

DAR Bars Robeson From Hall

"Policy Has Not Been Changed," Officer Says

MAR 24 1941

WASHINGTON, D. C.—(ANP)—Paul Robeson joins the select company, of which Marian Anderson is the only member so far, as being another in the group of Negro singers refused permission to sing in the sacred halls of the DAR Constitution Hall.

This announcement made here brought about another discussion as to the real democracy of the capital city of the nation and is expected to precipitate another furore just as Miss Anderson's case did some two years ago.

Coming at just the same time of the year, around about Easter, the Robeson case came to light when Mrs. Gifford Pinchot states that the recital planned for the benefit of the Washington Committee for the Aid of China had been scheduled to be held in Consitution hall.

Mrs. Pinchot declares that the event will be held in another hall because the management informed the committee that their "policy had not been changed."

At the time of the Marian Anderson incident, officers of the DAR took the position that no Negro artists would be permitted to use their auditorium. Complaints stated that concerts by members of that race in the past led to unpleasant reactions.

The rule barring Negro artists frequently has been broken since Negro artists appeared on the stage of Constitution hall at the concert which celebrated the President's third inaugural. Negro ensembles have been permitted to appear in programs of folk music, but the stand of the management is inexplicable in cases like top flight Negro artists who have appeared in all of the better concert halls throughout this country and abroad.

MAR 24 1941

Making no issue of the matter, except to bring to light the narrow minded policy of the management of the DAR, the Pinchot committee is going ahead with its plans to produce the concert elsewhere.

Pittsburgh Courier
Pittsburgh, Pa.

DEFENDS 'EM

MAR 29 1941



Worth Kramer, conductor of the famous "Wings Over Jordan" choir, last week appealed to a number of top flight band leaders requesting them to please regard Negro Spirituals as sacred music. Kramer based his appeal on the fact that spirituals are the hymns and liturgical music of the Negro religious service and that "jive" and swing presentation of the numbers are a direct insult to the vast colored population of the country.

Washington Post
Washington, D. C.

Bland Memorial Group Confers on Raising Funds

MAR 27 1941

Richmond, Va., March 26 (AP)—Directors and officers of the "Carry Me Back" Memorial Association, Inc., met today to discuss plans for raising funds for a memorial to honor James A. Bland, the Negro composer of "Carry Me Back to Old Virginny," and President Ellis Loveless, of Norfolk, announced receipt of the first contribution, a $5 donation, "from up-State New York."

MAR 27 1941

The organization, a nonstock corporation whose officers and board members serve without remuneration, plans to conduct a campaign until June 1 and to submit a report to the State Lions Clubs convention at Virginia Beach June 4-6. The Lions Clubs last year backed a movement to have "Carry Me Back to Old Virginny" adopted as the State song.

Attending the meeting today, in addition to Loveless, were Sam Preston, of Winchester, vice president; Elmer Bristow, of Petersburg, treasurer, and the following directors: R. P. Liphart, of Richmond; Harry B. Wade, of Vinton; William L. Carleton, of Newport News; Donald W. Shriver, of Norfolk, and George Grove, of Arlington.

Afro-American
Baltimore, Maryland

Muriel Rahn Adds Another First to List

NEW YORK. — Muriel Rahn, brilliant young dramatic soprano of New York City, paved the way for more of her fellow artists last Sunday when she became the first member of her race to sing in the auditorium of the beautiful Lindenhurst, Long Island, High School.

The town of Lindenhurst, which is predominantly German-American and boasts only a handful of colored people, had never before opened its school auditorium to a colored artist.

So successful was Miss Rahn's recital, however, that Principal Bowers literally urged the audience to follow the careers of more colored artists, adding that the recital was more than just a recital. "It could be considered," said he, "an effort in the interest of national defense, since it served so well to solidify racial relations in this community."

Her program included works of Handel, Hue, Monteverde, Gluck, Schubert, Schumann, Brahms, Faure, Foudrain, Hageman, Beach and a group of colored folksongs and spirituals by William Grant Still, William Dawson, Clarence Cameron White, Camille Nickerson and Coleridge-Taylor.

The accompanist was Donald Comrie, and the concert was sponsored by the Inter-Community Charity and Civic League.

Amsterdam News
New York, N. Y.

SOLOIST

MAY 3 - 1941



Jules Bledsoe, internationally famous baritone, whose "Ode to America" will have its first performance on the air Sunday afternoon, May 11, from 5:30 to 6 p.m., EDST, when the NYA sponsors a special radio broadcast of one of its Negro choral groups from the Hyde Park home of President Roosevelt. Mr. Bledsoe will sing the solo part in the composition which he has dedicated to the President.

"This broadcast will be heard on the last day of National Music Week and we feel that such a program of Negro music is a fitting tribute to the contribution the Negro race has made to American music," Aubrey Williams, NYA administrator, said this week in announcing the program.

MAY 3 - 1941

The Philadelphia Negro Chorus will be featured on this program.

Amsterdam News
New York, N. Y.

D. A. R. Bars Robeson From Constitution Hall

MAR 22 1941

WASHINGTON — Revelation of the D. A. R.'s refusal to permit Paul Robeson to sing in Constitution Hall created a new furore in capital circles this week. The sponsoring committee of the affair, planned for the benefit of the Washington Committee for the Aid of China, is headed by Mrs. Gifford Pinchot.

MAR 22 1941

Making no issue of the matter other than to reveal the attitude of the D.A.R. management, the Pinchot committee has indicated it is proceeding with plans to present the concert elsewhere.

The situation has caused considerable recalling of the similar refusal of the D.A.R. to allow Marian Anderson use of the Hall two years ago, at about the same time of the year. In that case, Miss Anderson's concert was arranged for Potomac Park, was one of the greatest successes in history.

Declaration, at the time of the Marian Anderson incident, that no Negro artists would be permitted to use the D.A.R. auditorium, and the resultant resignation from membership in the organization of Mrs. F. D. Roosevelt, focussed nationwide attention on the incident.

Since then, however, the rule against Negro artists has frequently been broken, colored ensembles appearing in programs of folk music ever since the inaugural of President Roosevelt, in January.

Tribune
Philadelphia, Pa.

"Quit Swinging Spirituals," Radio Band Leaders Urged

MAR 27 1941

CLEVELAND — "Cease 'swinging' the Negro spirituals," urged Worth Kramer, conductor of the "Wings Over Jordan" Choral Ensemble, in appealing last Wednesday to a number of top-flight band leaders and deploring the fact that since the ASCAP-BMI musical war, there has been an increased tendency "toward the irreverent rendition" of these hymns of the Negro.

MAR 27 1941

Kramer, who has received nationwide recognition for his arrangements of Negro spirituals for the Wings Over Jordan program, based his plea on the fact that the Negro spirituals are the hymns and liturgical music of the Negro religious service and that "jive" or swing presentations of the numbers are a direct insult to the vast Negro population of the country.

Partner With Settle

In connection with Rev. Glenn T. Settle, prominent Negro clergyman of Cleveland, Ohio, Kramer has piloted "Wings Over Jordan" from a position as a local sustaining feature of radio station WGAR, where he formerly served as program director, to a coast-to-coast CBS spot, and, during the past 12 months, has conducted over 150 concerts in principal cities of 31 states.

Among the leaders receiving letters from Kramer were: Fred Waring, Glenn Miller, Sammy Kaye, George Duffy, Horace Heidt, Gene Krupa, Artie Shaw, and Bobby Byrne. Among other things Kramer wrote:

"We take this opportunity to point out the fact that these folk songs are based upon the religious emotions of a God-fearing group of our American citizens. To that group, and to many of the opposite race, the 'swinging' of well-loved spirituals is exceedingly distasteful.

MAR 27 1941

Imagine "All Hail" Jived

"Imagine your disgust, in tuning in a late evening dance program, to hear emanating from the loud speaker the blatant strains of a band 'jiving' 'All Hail the Power of Jesus' Name' 'or 'The Old Rugged Cross.' Whether or not you were openly religious wouldn't matter—you would immediately run to the telephone to protest such an irreverent exhibition of musical prowess.

MAR 27 1941

"Though I am of the white race. I am conductor of a group of 35 Negro voices, which comprise the musical portion of "Wings Over Jordan", a regular CBS feature. It is therefore with some authority that I take it upon myself to bring this matter to your attention. After appearing in over 200 concerts before mixed audiences all over the country, we feel that we are in a fair position to judge the sentiment of the nation in this matter.

MAR 27 1941

"In a most friendly appeal, may we suggest that in the interests of national unity, interracial good-will, and in respect for the religious rights of others, that you refrain from the practice of playing dance arrangements of those selections."

The Plaindealer
Kansas City, Kan.

Worth Cramer Asks Band Leaders To Respect Spirituals

MAR 28 1941

CLEVELAND, Ohio. — Worth Kramer, conductor of the popular "Wings Over Jordan", Columbia Broadcasting System program, Wednesday, March 19, appealed to a number of top-flight band leaders requesting them to please regard Negro spirituals as sacred music.

MAR 28 1941

Kramer has received nation-wide recognition for his arrangements of Negro spirituals in connection with "Wings Over Jordan", heard on the Columbia network each Sunday morning from 9:30 to 10:00 E.S.T. By many music critics, he is considered one of the outstanding authorities in the realm of Negro spiritual music which he arranges and conducts for "Wings Over Jordan".

Kramer based his appeal on the fact that Negro spirituals are the hymns and liturgical music of the Negro religious service and that 'jive' or swing presentations of the numbers are a direct insult to the vast Negro population of the country.

In connection with Rev. Glenn T. Settle, prominent Negro clergyman of Cleveland, Ohio, Kramer has piloted "Wings Over Jordan" from a position as a local sustainging feature of radio station WGAR, where he formerly served as program director, to a coast to coast CBS spot, and, during the past 12 months, has conducted over 150 concerts in principal cities of 31 states.

MAR 28 1941

"Wings Over Jordan", with its Negro spiritual music, talks by prominent Negro pastors, educators, business and professional leaders, and its plans for the establishment of a college scholarship fund for the betterment of interracial relationships, is a non-profit corporation under the state laws of Ohio. Kramer addressed his appeal to the band leaders on Wednesday, just prior to departing on a concert tour extending into Florida and a number of other southern states.

MAR 28 1941

Among the leaders receiving letters from Kramer were Fred Waring, Glenn Miller, Sammy Kaye, George Duffy, Horace Heidt, Gene Krupa, Artie Shaw, and Bobby Byrne.

40a-1941

Afro-American
Baltimore, Maryland

They Were Heard at AFRO Cooking School







Among the speakers heard at the cooking school were: John H. Murphy, Jr., (extreme left), treasurer of the AFRO-AMERICAN Company; Donald Miles (center) who, dressed as Johnnie in the Philip Morris cigarette advertisement, gave impersonations of that radio character, as Roy Garvin (at his left) and Louis White of the AFRO look on; and Edward G. Peary (extreme right) of the Provident Life Insurance Company.

Cleveland Tenn Herld 12-12-41

Mr. and Mrs. Bridges Entertain Music Club.

The Cleveland Music Lovers club held the annual Christmas party last Thursday evening at the home of Mr. and Mrs. H. P. Bridges on North Lee highway.

Hosts for the evening included Mrs. Bridges, Mr. and Mrs. Harris Rogers, Mrs. Hugh Harle, Mrs. Dwight McReynolds and Miss Pyrl Scott. The rooms of the attractive suburban home was decorated with Christmas greens and colorful foliage, red candles and holly wreaths.

Before the program, Mrs. E. J. Frazier, president of the club, conducted a brief business session when Mrs. C. F. Kelly gave a report on radio music and also on the recent concert presented in Chattanooga by the noted Negro singer, Marian Anderson. Announcement was made that the motion picture to be sponsored by the club would not be available this month, but would probably be shown in January of February. Another report was given by Mrs. Vernon Gibson, Federation secretary, on the district meeting held here recently.

The concert to be given here Feb. 12 by Rubinoff and his violin under the sponsorship of the local Rotary club was endorsed by the club, and full support and cooperation will be given the Rotary club by the Music club. Miss Ruth Aiken gave the Current Events.

Mrs. Raulstone McGhee and Mrs. Archie Hoss directed the entertaining Christmas program which consisted of the following:

"Under the Stars," vocal solo—Hibbard S. Albritton.

"Gesu Bambino," double quartet—Mrs. E. J. Frazier, Mrs. Dwight McReynolds, Mrs. Walter Kyle, Mrs. Itzel Williams, Mrs. C. L. Wilson, Miss Pyrl Scott, Miss Georgia Walker, Miss Dorothy Swartz and Mrs. Marcus Pack and Miss Louise Martin.

"Coasting," piano solo—Miss Georgia Walker.

"O Holy Night," vocal solo—accompaniment by Mrs. C. L. Wilson.

"English Carols," male quartet—Hibbard S. Albritton, David McLain, Henry Berg and Harris Rogers.

"Night Before Christmas," a musical reading by little Miss Bernita Stanbery, accompanied by Miss Ruth Aiken.

"Jesus Thou Dear Babe Divine," double quartet, Mrs. C. F. Kelly, Mrs. E. J. Frazier, Mrs. Marcus Pack, Miss Dorothy Swartz, Harris Rogers, Henry Berg, Hibbard Albritton and David McLain.

Familiar Christmas carols were sung under the direction of David McLain, with Mrs. Marcus Pack, accompanist.

Following the program a delightful social hour with refreshments was enjoyed. Gifts were distributed from a beautifully decorated tree in one corner of the living room.

Guests at the meeting were Mrs. Paul Puckett, Mr. and Mrs. O. L. McLain, Mr. and Mrs. J. N. Taylor, Mrs. W. C. Stanbery, Miss Nell Gorman, Miss Ruth Nelson, Messrs. C. W. Harle, Archie Hoss, W. B. Parks and Vernon Gibson.

Raleigh N. C., News & Observer
December 15, 1941

NEGRO CHILDREN PRESENT CONCERT

Washington High School Glee Club is Highlight of Auditorium Program

For two hours yesterday afternoon, Negro school children of Raleigh filled Memorial Auditorium with music as they presented their pre-Christmas concert.

The entire program was good, but the musical highlights came during the numbers sung by the Washington High School Glee Club under direction of G. Van Hoy Collins and during the final group of numbers by the massed chorus.

The high school chorus can hold up its head in almost any kind of high school music circles. Its numbers ranged from Tschaikowsky's "Ave Maria" to spirituals, and it did all of them equally well. The spirituals were especially well done.

Exceptional Bass Section.

Director Collins has done an excellent job of training. The bass section of the glee club is unusually good and he made the most of the fine, deep backgrounds which such a section can give to choral music.

One number should be singled out for special mention, "I'm Going to Tell About the Coming of the Saviour." Alfonso Powe, the tenor soloist, thrilled the 2,000 or so in the audience with his rendition of that spiritual.

Groups taking part in the program were:

Washington High School band, directed by J. C. Levingston; Washington High Glee Club, G. Van Hoy Collins, director, Mrs. E. M. M Kelly, accompanist; Washington Elementary Glee Club, Miss N. H. Morgan, directress, Mrs. M. T. McIver, accompanist, Mrs. Geneva

Brown, accompanist; Oberlin School Glee Club, Mrs. Mattie M. Kelly directress, Miss A. Rhone, accompanist; Crosby-Garfield School Glee Club, Mrs. M. A. Culler, directress Mrs. A. H. Logan and Miss M. T. Yeargin, assistant directress, Mrs. A. T. Williams, accompanist; Lucille Hunter School Glee Club Mrs. Celia Wortham, accompanist, Mrs. A. C. Jones, assistant directress, G. Van Hoy Collins, director.

Chattanooga, Tenn., Daily Times
December 19, 1941

NEGROES WILL GIVE 7TH MUNICIPAL SING

Howard High Event Tonight Under Coharda Guild Plan to Aid Orphanage

The seventh annual municipal community sing by Negroes will be held tonight at 7:30 o'clock in the auditorium at Howard High school, under the auspices of the Coharda Little Theater guild.

The guild, organized approximately three years ago under the direction of the city recreation department, with Prof. William J. Davenport, Howard High school principal, as president, is sponsoring the event for the first time this year, and has adopted a slogan, "Keep America singing, and do a good deed for the Colored Orphan's home."

A one-act play, "The Two Gifts," with a cast composed of Murrell Hill, C. M. Murphy, Bertha Singleton, C. A. Kirby and Ruth Collier, will be presented by the guild.

On the main program of singing will be the Orchard Knob chorus, under the leadership of Rose Tillman, with the presentation, "What Can This Mean?" The Second District Junior High School chorus, under the direction of Alma Spence, will sing "Since You Went Away," and "Joshua 'Fit' the Battle of Jericho." The East Fifth Street Junior High School chorus led by Jessie Mae Marshall and Prof. Frank Jones, will sing "A Wish," and "Christmas Again."

The Boys' Glee club of Calvin Donaldson Junior High school, and the Girls' Glee club of the same institution, will sing, as will the Booker T. Washington County High School chorus, under direction of B. Cortez Tipton. Howard High school singers will sing "Go Tell It on the Mountain," and "Glory to the New-Born King."

Four numbers in congregational singing will be led by Ludie David Collins, former Fisk Jubilee singer —"Joy to the World," "Oh Little Town of Bethlehem," "Jubilee Bells" and "Silent Night."

Special reservations have been made for white music lovers, and those who wish to contribute to the orphanage through the program.

Barrels will be placed in the corridors of the school for deposit of gifts of staple foods, clothing, bedding, soap and the like for the Holly street home. A free-will offering will also be taken during the program.

Daily World
Atlanta, Georgia
DEC 29 1941

She's "Mrs." Now



ELLA FITZGERALD

—slipped one over on the public Friday, December 26, when, at the City hall, St. Louis, Twelfth and Clark, she became the bride of Bennie Kornegay of New York City, thereby culminating a romance of eight months, according to E. N. Davis, St. Louis newspaperman.

The ceremony, which took place about four o'clock in the afternoon, was witnessed by Miss Marion McGee, a member of Miss Fitzgerald's entourage it was stated.

The First Lady of Swing gave her age as 23, the groom, his as 28, Davis revealed.

Miss Fitzgerald, when first contacted, was reluctant to say whether or not she was married, stating that she wanted her private life to be her own.

DEC 29 1941

Mr. Kornegay, when interviewed at the Booker T. Washington hotel, where the band stayed during its engagement at the Castle hall, St. Louis, Saturday night, said that, as the ceremony had been a quiet one and as his bride desired to avoid undue publicity, that he was hoping that their life together would be a normal one that would not interfere with her career as head of one of America's top flight orchestras. The band left St. Louis for Nashville following the dance at Castle hall.

Ella and her band play in Atlanta at the City Auditorium tonight.

New York Age
New York, N. Y.

Muriel Rahn Heard In Song Recital At Lindenhurst, L. I.

DEC 20 1941

Muriel Rahn, brilliant young dramatic soprano of New York City paved the way for more of her fellow artists Sunday, December 7. The young singer who recently became the first and only member of her race to qualify for the Opera Group of the National Orchestral Association, which will result in her appearance at Carnegie Hall next Spring, today, became the first member of her race to sing a recital in the Auditorium of the beautiful Lindenhurst, Long Island High School. The town of Lindenhurst which is predominantly German-American ann boasts onyl a handful of Colored people, had never before opened the doors of it's school auditorium to a Negro artist.

DEC 20 1941

So successful was Miss Rahn's recital however that Principal Bowers literally urged the audience to follow the careers of more Negro artists. He also stated that the recital was more than just a recital. "It could be considered" said he, "an effort in the interest of National Defense, since it has served so well to solidfy racial relations in this community."

James H. Hubert, executive director of the New York Urban League, came from New York City to be present for the concert and to witness the initial opening of the facilities to Negroes. He personally expressed his aprpeciation to the principal for the awakening of the Community interest in it's Negro citizens.

DEC 20 1941

The singer's vibrant personality and gracious manner did much to win the respect and approval of the large and considerable audience. This, coupled with her excellent singing of German lieder served to establish a rapport with the audience that lasted throughout the program. Time and again this reviewer noticed the lips of many German speaking people in the audience moving right along with the singer's. The applause following the rendition of widmung, Die Mainacht, Du bist die Ruh, and Miene Liebe ist grun, all lieder, was tumultous. This does not mean that the rest of Miss Rahn's program was not equally well received, but only that there was perhaps a better understanding of the German language in this particular audience.

Her program included works of Handel, Monteverde, Gluck, Schubert, Schuman, Brahms, Faure, Foudrain, Hue, Hageman, Beach and a group of Negro Folk songs and Spirituals by Wm. Grant Still; Wm. Dawson, Clarence, Cameron White, Camille Nickerson, and Coleridge-Taylor. The accompanist was Donald Comrie.

Daily World
Atlanta, Georgia

Victor Records Compositions Of Doctor N. Dett

Several Suites By Composer Are Not Yet Published

DEC 28 1941

GREENSBORO, N. C.—(A N P)—Dr. R. Nathaniel Dett, head of the music department at Bennett College, is represented in the recent Victor release of recordings of piano music by American composers by the Adagio Contabile from his Cinnamon Grove Suite. The records are played by Jeanne Behrend.

The Cinnamon Grove Suite presents an imaginative scene in which philosophers from the four corners of the earth meet for an exchange of ideas. Each movement is headed by a quotation from the pen of an outstanding poet. The North is represented by John Donne, the South by a line from a Spiritual; and the West by a verse from Longfellow. The East, which the Adagio Cantabile portrays, is represented by the following quotation from Tagore.

DEC 28 1941

"When thou commandest me to sing, it seems that my heart would break, and I look to thy face and tears come to my eyes."

Dr. Dett has written the following suites for the piano: Magnolia, In The Bottoms, Enchantment, Cinnamon Grove, Tropic Winter, and Bible Vineyards, the last of which has not yet been published.

40a-1941
Journal and Guide
Norfolk, Virginia

Count Basie to Lecture on Modern Music at Ten Colleges This Fall

BOSTON, Mass. — "And now, students, Professor Basie will take the desk and give an illustrated lecture on modern American music." And that isn't a jitterbug's dream. For early this fall, students of ten colleges and universities throughout the country who are fortunate enough to be taking courses in anthropolgy will sit on lectures by Count Basie, a chosen few from his organization. (Count Basie is currently holding forth at the exclusive Surf Beach Club, Virginia Beach, Va.)

Arrangements have been made by Basie's personal manager, Milton Ebbins, calling for his appearance in those colleges which are near cities where he is being booked for the fall. Thus far, the schools included in the itinerary are Harvard, Amherst, Princeton, Yale, Cornell, U. of Chicago, U. of Pennsylvania, Columbia, Stanford and the U. of California.

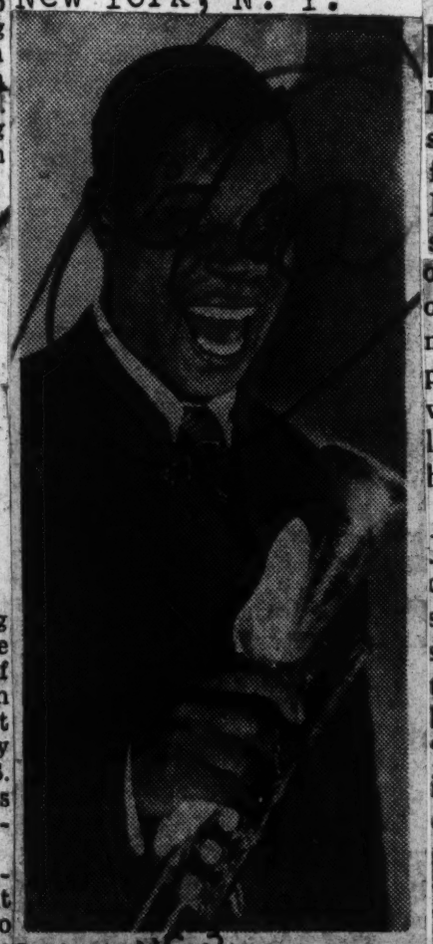
WASHINGTON U. FIRST

The idea of Basie first donning the cap and gown in behalf of the great American institution of Swing caught fire last April when he appeared before the student body at Washington University by courtesy of Professor James S. Slotkin, head of the university's physiology and anthropology departments.

That lecture was one the students didn't forget. The Count explained a point, divided it into A's and B's and elucidated on the piano. The occasion probably marked the first time in the history of education that students relinquished the mental and written note-taking habit for toe-patting and learned twice as much. If the success at Washington U. is indicative of what the students like and want, there will be many an economic major concentrating on anthropology.

The septet that Basie uses to demonstrate the finer points of swing, grooves, riffs and what-nots is about the best little combination he could pluck from the band. Joe Jones is at drums, Walter Page is on string bass, Freddie Greene on guitar, Buck Clayton on trumpet, Tab Smith on alto sax and Buddy Tate on tenor sax.

New York Times
New York, N. Y.



Louis Armstrong, who plays the trumpet, sings and conducts his orchestra in an album entitled "Louis Armstrong Classics."

New Masses
New York, N. Y.

Blow at Jim Crow

Negroes and whites in Benny Goodman's band.

IT WAS not so much the appearance of Benny Goodman's band recently at New York's Lewisohn Stadium, for jazz has come to the stadium before. Rather it was the fact that for the first time a mixed band of white and Negro instrumentalists sat on the hallowed stand. And this is something for the patrons of our major symphony orchestras to think over, for I know of none which has a Negro member. I recommend this thought also to the policy makers of the major opera companies, who gush over Marian Anderson and "those lovely spirituals," but never dream of offering her a role in an operatic performance.

It is significant that the first break against Jim Crow in a musical organization should come from the popular side of the art, but it should be remembered that such breaks are still exceptional. When Goodman announced that Negro stars would be part of his regular band, there was much head shaking among the "smart boys" in the profession. Equal status in an orchestra means equal pay, which few employers take to kindly. But as Goodman says, "When we go out to play, nobody cares what colors or races are represented just so long as we play good music. That's the way it should be, and I certainly hope that the time will come when a band can play any place, as long as it delivers what the public comes to hear—music."

Goodman here is publicly acknowledging the great debt he owes the Negro people for the creation of the music which gives him so much satisfaction. And certainly the band is improved by the power and drive that "Big Sidney" Catlett contributes with his drumming, the sensitivity of Charlie Christians on the guitar, the inspiration of Cootie Williams on the trumpet. Everybody in the band as a result plays better. "Cootie," whom Goodman proudly introduces as a featured soloist, is unique among trumpeters, expressing that love of the instrument's varied timbres which is so much a part of good jazz. His playing sometimes borders on the grotesque but is never sensational, always full of feeling, always close to the mother language of the blues.

Goodman offered an hour-long panorama of modern, large-band swing music, some excellent, some not so good. The high spots for me were the performance of "One O'Clock Jump," the playing of Ellington's beautifully written "Concerto for Cootie," the closing "jam" version of "Lady Be Good." Unfortunately newspapers have always sensationalized a Goodman concert so that many in the audience try to live up to the advance publicity—I did not mind so much the dancing in the aisles as the clapping, and the fact that the "long-hair" side of the audience began to look upon the affair as a huge joke. They might have emulated the jitter-bug contingent, which listened to the Beethoven "Fifth" with the greatest respect, and enjoyed hugely Goodman's performance of the Mozart "Clarinet Concerto." And a very good performance it was.

I know of no records which do Goodman's new band full justice. However "Pick-a-Rib" (Victor) is a very good example of his clarinet achievements. As for Cootie every collector should have Ellington's "Concerto for Cootie" (Victor) and "Echoes of Harlem," by Cootie Williams and his Rug Cutters (Vocalion).

MARTIN MACK.

New York Times
New York, N. Y.

In the Popular Field

The Hampton Institute Quartet does not prettify the Negro spirituals by over-arrangement, nor does it hop them up by swinging them. In a new album, *Swing Low* (Victor, four twelve-inch records, $2.50), it sings eight spirituals with forthright simplicity, and one is reminded of the emotional foundation of these works. The voices are well balanced and the singing is moving. Contents: *Swing Low, Sweet Chariot; Steal Away; My Lord, What a Morning; 'Tis Me; Go Down Moses; There's No Hiding Place Down Here; Nobody Knows de Trouble I've Seen* and *Keep Inching Along.*

Frank Crumit and Julia Sanderson, musical comedy stars of not so long ago, appear in an album of *Famous Songs From Their Best-Known Musical Comedies* (Decca, four ten-inch records, $2.50.) The numbers are from *Tangerine, The Big Show, The Girl From Utah, The Marriage Market* and *The Arcadians.* Guaranteed to bring a glow to the hearts of sentimental old-timers.

New York Times
New York, N. Y.

In the Popular Field

In its series, *Night Life in New York,* Musicraft provides an album of *Cuban Rhythms.* (Four ten-inch records, $2.25.) The music is played by the Hotel Nacional Orchestra of Havana, which has nothing to do with New York's night spots, but the rhythms have been the rage in these parts, and there is no harm in providing authentic versions of them. Contents: *Tumbando Caña, Conga de los Dandys, Me voy Mama, Ya Merce, Cuatro Personas, Timbero la Timba es mia, Dulce Densengoño* and *Bien Bien Bien.* Do we need to add that the rhythms are agitated and warmish?

Here is an album that deserves unreserved recommendation, *Louis Armstrong Classics.* (Decca, five ten-inch records, $2.25.) Louis leads his orchestra, does some of his memorable trumpet solos and sings a batch of vocal choruses. For Armstrong fans the contents will be enough: *Mahogany Hall Stomp, West End Blues, On the Sunny Side of the Street, Satchel Mouth Swing, Struttin' With Some Barbecue, Confess, Dipper Mouth, I'm in the Mood for Love, I Can't Give You Anything but Love, Baby* and *Ain't Misbehavin'.*

New York Times
New York, N. Y.



Hampton Institute singers present their new record album, "Swing Low," to Mrs. Franklin D. Roosevelt.

Pittsburgh Courier
Pittsburgh, Pa.

HISTORY IS MADE

AUG 23 1941

The arts are the capstone of any civilization and among the greatest of the arts is music, of which the symphony is its highest expression.

Thanks to race prejudice, American Negroes have largely been kept in the lower musical reaches, with no opportunity or encouragement to play the best music.

Thus, history was made on Sunday, August 10, when Dean Dixon, 26-year-old New York Negro, conducted the exclusive New York Philharmonic Symphony Orchestra and won the praise of the greatest metropolitan critics.

This event was a milestone in the progress of the Negro in American civilization, and no one unacquainted with the long struggle of serious Negro musicians for recognition in the white world of music can appreciate fully what it means.

AUG 23 1941

Not only was Mr. Dixon the first Negro to direct this great symphony but the youngest man to do so.

Behind his achievement was not merely expert training and long, hard experience but persistence, tact and diplomacy amounting to genius.

It is a long distance from the plantation to the podium but the achievement of this modest black youngster proves that all things are possible to those possessing the wit and the will to triumph.

New York Age
New York, N. Y.

"Pride Of Devens Is New Military March By Negro

NOV 1 1941

FORT DEVENS, Mass. — "The Pride of Devens" is the name of a new march written by Malcolm F. Willoughby of Watertown, Mass., especially for the 366th Infantry, which was played for the first time Monday

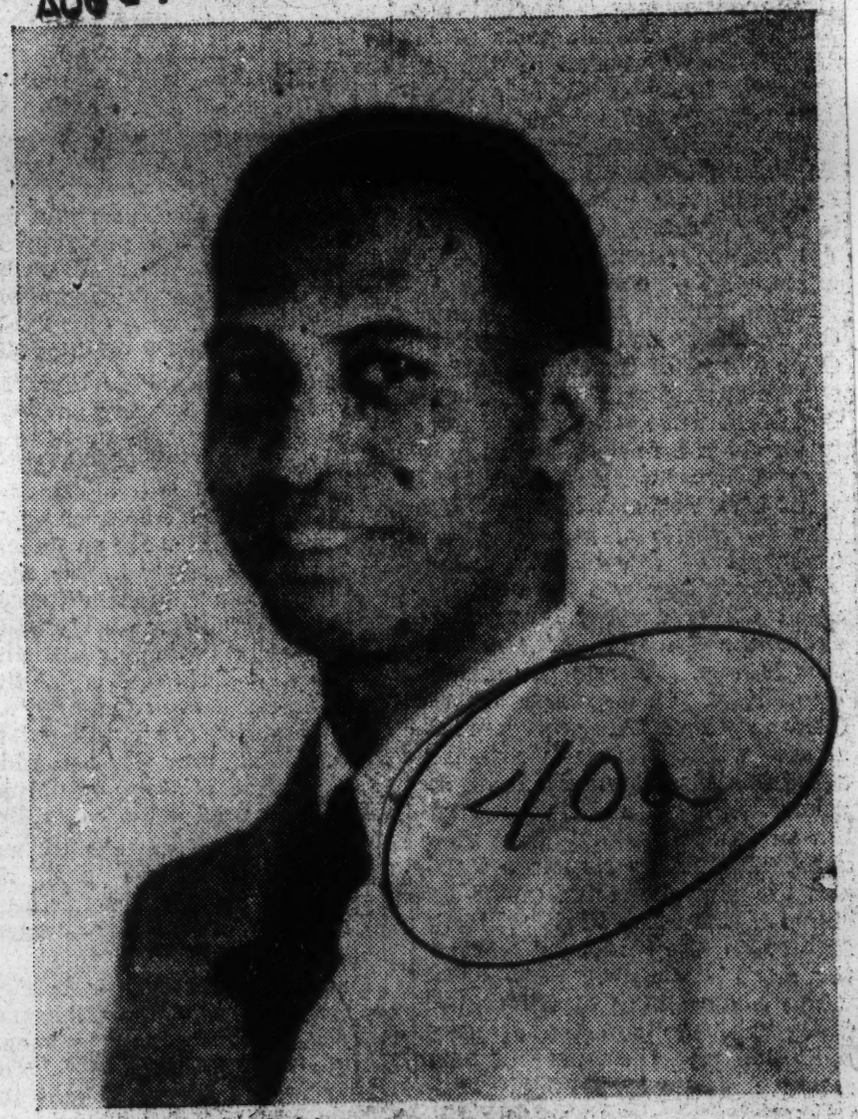
NOV 1 1941

The three thousand troops and all their mechanized equipment, led by Colonel West A. Hamilton, assistant regimental commander, passed in review before Col. Edmund R. Andrews and four others white officers, to the strains of the new march, which was in instantaneous hit with the members of the regiment.

Chicago Bee
Chicago, Illinois

'DARK SYMPHONY' WRITER PROF. OF ENGLISH AT WILEY

AUG 24 1941



MELVIN TOLSON

AUG 24 1941

"Dark Symphony," a poem by Melvin Tolson, professor of English at Wiley college, Marshall, Texas, will be featured in the Atlantic Monthly for September. This is one of the few long poems the Atlantic has accepted. In his letter to the author Edward Weeks, the editor, said, "I am very much impressed by the skill with which you have suited each passage to the mood and tempo of what you have to say. Unless I am very much mistaken, your lines will find an immediate response from our readers."

Of himself Mr. Tolson writes as follows:

AUG 24 1941

"Son of a Methodist preacher who pastored in Missouri and Iowa; as a boy I wrote poems for the local white papers, won scholarships to Fisk, Lincoln, and Columbia universities. I worked in various cities as busboy, waiter, cook, shoe-shine boy, packing-house hand, trucker, freight-handler, laundryman; have taught at Wiley college since 1932; promoted first inter-racial debates in the South with such schools as Oklahoma City university, Texas Christian university, and the University of New Mexico; wrote the column 'Cavier and Cabbage' for the Washington Tribune; vice-president of the Southern Association of Dramatic and Speech Arts for six years, an organization which features these activities in the South so as to turn out Negro talent for the professional stage and the classroom.

"At the present time I am trying to build on our campus the Log Cabin School of Drama and Speech. An ex-slave has given us several acres of timber; a white plumber (from dear old England) and four Negro carpenters are giving their services; a white primer is getting out the propaganda; and, in general, the boys and girls are scouring the region with collection boxes. Give us time, and we'll have Negro theatres springing up in cotton patches. We shall take what we have and make what we want."

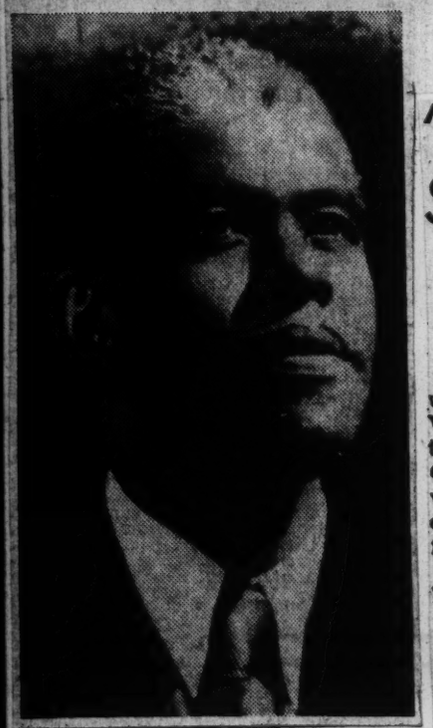
40a-1941

New York Age
New York, N. Y.

Sing at Ryman Auditorium Wednesday Night



Above are the members of the present Fisk Jubilee Singers who will join with Roland Hayes, left, famous Negro singer, in a concert for the Woman's Field Army for Cancer Control at Ryman Auditorium Wednesday night.



'It All Came From God,' Hayes Says of Career; To Sing Here

Negro Tenor, To Appear at Ryman Auditorium Wednesday, Helped by Outside Assistance

Roland Hayes, the Negro tenor who will sing in Ryman Auditorium Wednesday night for the benefit of the local Woman's Field Army for Cancer Control, makes a habit when discussing his fabulous career of saying "I'm nothing. It all came from God."

There's a reason for that simple humility, even though no man ever worked harder than he to rise from a foundry worker and son of a slave to a musical master acclaimed the world over for his interpretations not only of his own race's songs but the great songs in every language and culture.

OUTSIDE ASSISTANCE

The reason for that humility is that Hayes was directed and pushed along in his career almost at every turn by outside intervention and assistance.

In Chattanooga where he was working in a foundry, a Negro musician heard him sing and told him he had great gifts that must be developed. Hayes demurred. He had to help support his family and he did not relish the idea of becoming a jazz or music hall singer.

His opposition was overcome by the Negro musician, who cannily arranged for him to listen to phonograph recordings of the great singers of the day. Learning what great music was, Hayes finally set out for Oberlin College in Ohio with $50 in his pocket.

His money ran out, however, and he stopped off at Fisk University here. Again he found eager listeners who assured him of a great future, so he did house work to earn his keep while studying music and singing with the Fisk Jubilee Singers.

JOIN IN SPIRITUALS

Incidentally the current Jubilee Singers will join him for two Negro spirituals on Wednesday night's program—one of them to be "Swing Low Sweet Chariot," which he always sings.

One of the Jubilee Singers, Matthew Kennedy, will play a Brahms Rhapsody during the concert intermission.

Hayes worked elsewhere during the summers. One year he was a waiter at the Pendennis Club in Louisville and was doing so well as a waiter he decided not to return to Fisk.

Again outside intervention came in the persons of several Louisville ladies who believed in his musical future and sent him to Boston to train under Arthur Hubbard.

During this period Hayes did all sorts of strenuous labor to support himself while he worked away at music and languages. In 1917, Boston admirers arranged a successful concert, and he was launched. All critics, however, advised him to win a European reputation. When he had saved $2,000 he went to London and spent it all on a concert, which attracted only a handful of listeners.

TELLS DIFFICULTIES

Lacking money to pay for his lodging or even the next meal, he was walking the embankment in despair when spoken to by an American lady of southern birth, who recognized him and praised his singing. He told her of his difficulties and she arranged for a meeting with Lady Astor, herself a southern born American.

Lady Astor gave him money for food and sponsored concerts, which finally brought a command performance from King George V and Queen Mary. After that he packed the concert halls of the world.

Hayes has never departed from his roots, however. He now is the owner of a 600-acre Georgia plantation where his mother once worked as a slave and where he now aids his race with a model school and is proposing a hospital. Between concert seasons he spends all his time at the place, plowing, carpentering, spraying his fruit trees like a field hand.

Only one ambition remains to be fulfilled. He would like to sing in Africa. As proof of his interest and desire, his only child, a 6-year-old daughter, is named Africa.

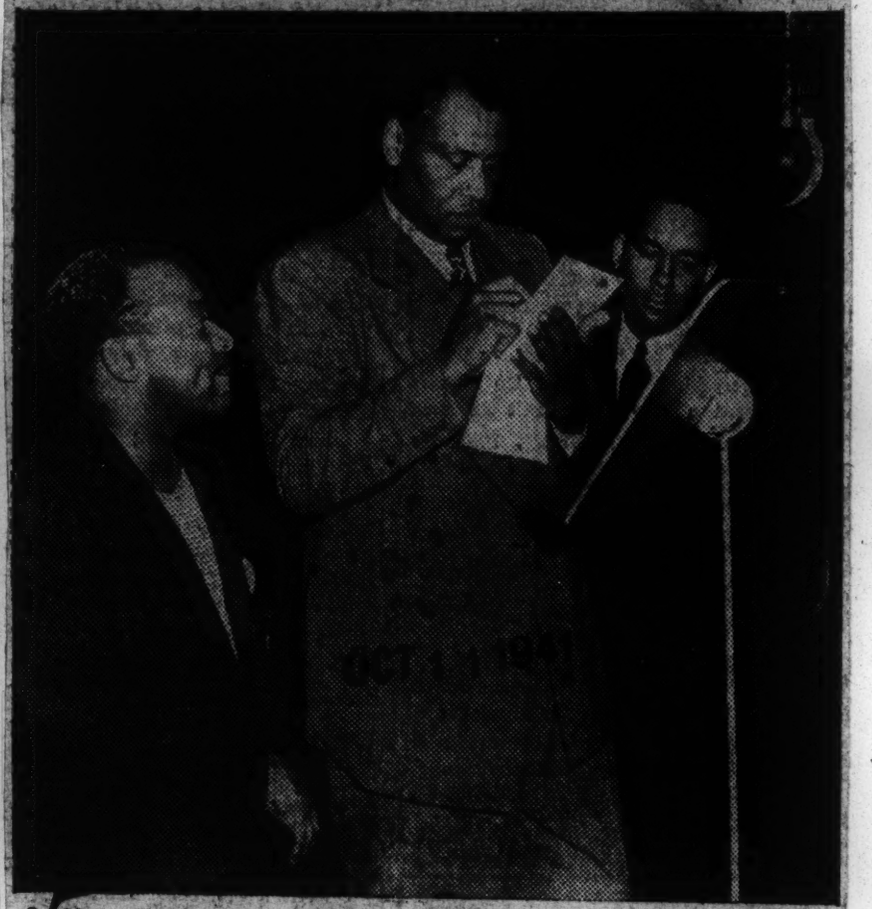
Hayes, always impeccably turned out for his concerts, is a leader of fashion for his race. That was not always the case, however. When he was a Fisk student he came to Fisk Memorial Chapel one night for a concert dressed in loud and contrasting garments.

GENTLY PUT RIGHT

He was gently put right by the late James A. (Daddy) Myers, director of the Jubilee Singers and husband of their present director.

Just how far Hayes' sartorial influence now extends is attested by Mrs. Myers, who said she attended one of his overflow concerts at Carnegie Hall in New York one afternoon when he appeared in a cutaway and striped trousers. The next day, she said, not three men on the main street in Harlem could be found not wearing the same outfit.

ROBESON SINGS "LOUIS BLUES"



New York.—Great Negro baritone, Paul Robeson, center, is shown early this week during his recording of the new song "Joe Louis Blues," written by Count Basie, left, and Richard Wright, right, author of "Native Son." This marks debut of Robeson as a blues singer for an American Recording company. Robeson makes his first radio appearance of the season next Sunday (October 12) as guest star on the radio program "The Pause That Refreshes On the Air," heard from 4:30 to 5:00 P. M. EST, over the Columbia network.

Afro-American
Baltimore, Maryland

Benny Benjamin Wrote Tune Hit, Tommy Tucker Put It on Market

OCT 4 1941

NEW YORK — (ANP) — If you're among the hundreds of thousands of persons who are singing, whistling and humming "I Don't Want to Set the World on Fire," then you ought to know that Bennie Benjamin, a colored boy with a guitar in his hand and love in his heart, is responsible in great measure for the tune that today has all America agog.

The hit was written three years ago. Benjamin had a little idea and both Sol Marcus and Eddie Suler, white, associates in the writing, thought he had something there. Together they worked out a ballad tune and fitting lyrics. Of course, they played it occasionally but it did not quite take.

Put Over by Tucker

Finally, however, Tommy Tucker heard the piece and saw in it just the sort of tune that would do things to people locked in embrace while dancing. He wasn't far from right either, in fact, more hearts have been burned up by a little flame with modest pretensions than has ever been known to happen before.

Benjamin came here from the Virgin Islands while very young, went to school in New York and took music under the tutorship of Hy Smith. He plays the guitar, and since 1929 has written other numbers but none with the notable success that is presently being enjoyed by "I Don't Want to Set the World on Fire."

It's no secret now to say that Mary Anthony had something to do with the song hit. Mary is the girl Bennie has been wanting to marry ever since she inspired the tune. She hasn't said yes yet and definitely refuses to say no, only perhaps.

New York Times
New York, N. Y.

TRUMPETER'S JUBILEE

OCT 26 1941

Louis Armstrong Rounds Out Twenty-five Years as a Hot Jazz Wizard

By LEONARD G. FEATHER

THE news that Louis Armstrong has been celebrating his silver jubilee as a professional musician these days is in many ways significant of the passing of an era in jazz.

Armstrong's career set the pattern for the development of American jazz, and the new turning point marks the birth of a younger generation which knows the same music under a different name, as "swing," and in a more elaborate but closely related form.

It is even more indicative of the trumpet king's place in jazz history that the forthcoming Orson Welles documentary picture, for which the young producer was recently preparing details on the Coast, will be a general survey of swing music but, more specifically, will be based largely on the life stories of Louis Armstrong and his musical mentor, the late Joe "King" Oliver.

OCT 26 1941

In the present densely populated sphere of popular music, Louis Armstrong's name is merely one an ever-increasing number of attractions which to the man in the street may have no more special importance than that of Glenn Miller, Artie Shaw, Cab Calloway or Erskine Hawkins: indeed, to many, these widely-publicized names may seem more important.

The widespread lack of understanding, and frequent misconceptions, of Louis' real place in jazz seem to indicate the need for a general recapitulation of his past achievements.

The story of jazz runs strangely parallel with that of Armstrong himself born in New Orleans at the turn of the century, moving later to Chicago and finally making its spiritual home in New York and taking Europe by storm. Louis was twelve years old when, early in 1913, he was sent to the Colored Waifs' Home in New Orleans and there learned the musical rudiments, first on a bugle and then on a cornet, which set his heart on the career which he took up four years later.

After playing his first local engagements in small bands alongside such pioneers as Sidney Bechet, Louis came under the influence of "King" Oliver, who in 1917 was the local idol. Oliver's powerful and original trumpet work impressed the youngster so much that he asked to be given lessons, and it was not long before Armstrong was able to deputize for Oliver on occasional engagements, later taking over his job permanently when "the King" left for Chicago.

OCT 26 1941

Fronting His Own Band

Oliver's "Creole Jazz Band" was a hit in Chicago, and soon the leader sent for Armstrong to join the group as second cornetist. With this band he made his first recordings. Late in 1924, after going to New York to join Fletcher Henderson's band, he became a frequent visitor to the studios, accompanying early blues discs by Bessie Smith and countless others.

Although he worked in several other bands after this, Armstrong recorded with various groups under his own name from 1925, and after four years as a best-selling record artist he was ready to front his own combination permanently. From that time on he led a succession of good, bad and indifferent bands, but invariably scored an unlimited personal success. The following which his records had built for him across the Atlantic resulted in two triumphant jaunts through Great Britain and the Continent, the first in 1932, the second from mid-1933 to early 1935.

Since then, Armstrong has been a public figure in the United States as a showman-comedian, a movie and stage star, rather than as a great trumpet player and inspired singer. To understand his work thoroughly it is necessary to disregard the admittedly brilliant natural showmanship, the plethora of synthetic high-note climaxes, and to form an entirely new approach to his music unhindered by any formalized musical conceptions of tonal and melodic values.

For Armstrong's music conforms with few accepted standards. His throaty, growling voice has a subtle and intricate beauty, just as his trumpet cadenzas have the elusive quality now known as swing, which, unless the listener can develop a feeling for it, may seem unmusical or entirely negative.

Louis's phrasing and style were the admitted inspiration for almost every other prominent jazz trumpet player and vocalist, among them Harry James, Muggsy Spanier, Henry Allen, and such singers as Jack Teagarden, Wingy Mannone and even Ethel Waters, who on one of her records copied an Armstrong chorus note for note. Moreover, many of the jazz stars on instruments other than the trumpet have been influenced by Armstrong.

OCT 26 1941

Composers of so-called "riff" tunes today are still borrowing, sometimes unconsciously, phrases invented in some of Armstrong's recorded improvisations a decade or two ago.

In short, Armstrong is a creator of unparalleled originality, whose spontaneous inventions laid the foundations for the "swing" of 1941. His importance lies entirely in this direction and not in the department of bandleading. Those who talk of "Louis Armstrong's band," as one might of Goodman's or Ellington's, are unaware that Louis's bands are always entirely subservient to himself as a personality, and that he has rarely led his own groups. The present band which Armstrong fronts is actually directed by one of the saxophonists.

Solos of 1935

OCT 26 1941

Armstrong's bands have never been of great importance and have seldom achieved results commensurate with his own ability, though the present combination has improved considerably in the past year. As long ago as 1925, when the rest of the musicians on his records produced music that seems hopelessly outdated today, Louis played solos which sound completely modern and brilliantly inspired by any standards: a unique achievement in a realm of music which has changed so rapidly and advanced so far in less than twenty years.

The most important and formative stage in Armstrong's recording career dated from early 1928 to 1929, when he used small groups featuring Earl Hines, Don Redman and other first-class musicians. Some of these were reissued in an album of Columbia records a few months ago. His recordings since 1935, including an album, all appear on Decca. Since 1923 it is estimated that he has put at least a thousand numbers on wax, many of which sell for $20 or more as collectors' items today.

Armstrong now is a man of 41, more settled in his personal life and more inclined to regard music as a livelihood than as the colorful, exciting career of New Orleans and Chicago days. But his work still bears the touch of genius which made him the irreplaceable hero of the very musicians who have received more votes than Louis in the swing magazine polls.

OCT 26 1941

Armstrong's silver jubilee is a happy occasion for his film project. After such pieces as Mae West's "Every Day's a Holiday" and Dick Powell's "Goin' Places" it will be a treat to see Louis in a part worthy of him, directed by a man with a sincere understanding of the subject.

40a-1941

'Sweet Chariot' Inspired Anton Dvorak To Immortalize Negro Spirituals

Forty-nine years ago an American Negro sang Swing Low, Sweet Chariot to a Czech composer.

The tune burned in the Czech's memory. Three years later, slightly disguised, it appeared as the second theme of the first movement in a symphony called From the New World.

The composer was Anton Dvorak, whose centenary is being celebrated this week. The Negro was Henry T. Burleigh, baritone soloist at St. George's Church, dean of Negro composers.

"If you look up these themes," said the 75-year-old arranger-composer today, pointing to the music, "you will see how Dvorak adapted the Spiritual to his own needs. It is even easier to hear the similarity."

Mr. Burleigh, who has worked in the offices of the music publisher Ricardi, whose catalogue gives several columns to his songs and arrangements, recalled that in 1892 he and the Czech composer became close friends in consulting over Negro folk songs.

Birds and Music.

He said: "Dvorak was living on E. 17th St., near the National Conservatory of Music that Mrs. Jeannette Thurber had invited him to direct. I was studying harmony, composition and voice there. Dvorak heard me, and asked me to come to his house to sing Negro folk music.

"He was in his shirtsleeves, with all his kids around him. There were lots of them. He had birdcages all over the house with thrushes in them. He kept the cagedoors open so the thrushes flew about freely and joined in the singing.

"I'd accompany myself at the piano. Dvorak especially liked Nobody Knows the Trouble I've Seen, and Go Down Moses. He asked hundreds of questions about Negro life. He would jump up and ask: 'Did they really sing it that way?'"

SEP 12 1941

Discerning Ear.

One of Dvorak's boys, Antoni, one day wandered into an orchestral rehearsal at the Conservatory. Mr. Burleigh, who doubled at singing and pounding the tympani, was at the drums. Young Dvorak made for the kettle-shaped instruments for personal research.

"Push him out!" growled the father from the podium, suddenly noting some extra drumbeats.

Mr. Burleigh said he had Dvorak's manuscript arrangement of Swanee River for chorus, orchestra, baritone and contralto. It was scored for a concert in 1895 held in the Madison Square Concert Hall to raise funds for a New York Herald free clothing drive, but was not published.

"The contralto of the occasion was a superb Negro singer nicknamed The Black Patti," he said. "After the great Adelina Patti, you know. Her real name was Sisseretta Jones. Dvorak was mad about her voice."

A Musical Heritage.

Mr. Burleigh, generally regarded as the father of Spiritual arrangements, admitted the idea to salvage this Negro heritage came from Dvorak, who urged him to "give those melodies to the world."

The Czech was convinced they represented the flower of American folk art, a spiritual from a burning need for religious solace in a hard life.

"Dvorak, a Czech with a great love for the common people of all lands, pointed the way," said Mr. Burleigh.

SEP 1 2 1941

Afro-American
Baltimore, Maryland

Dean Dixon to Front NYA Group

NEW YORK — (ANP) — Dean Dixon, talented young conductor whose appearances before the NBC Symphony Orchestra and the New York Philharmonic Symphony Orchestra have brought him wide acclaim, is conducting the NYA Symphony Orchestra of the radio workshop for the month of September.

SEP 13 1941

"The appointment of Dean Dixon to conduct the orchestra," Miss Helen Harris, white administrator of NYA for this area said, "is in accord with the constructive policy of the NYA in giving its talented young musicians the best possible training and experience under the most talented conductors.

Lauded for Ability

"Mr. Dixon has been guest conductor twice with our orchestras and has been enthusiastically received by the players, the critics, and the music-loving public. We are happy to have Mr. Dixon on our staff and feel that he will make a real contribution to the advancement of our program of orchestral training for young people."

Aside from the two groups already mentioned, the youthful maestro has conducted the Juilliard Graduate School Orchestra, Von Steuben Society Orchestra, Washington Heights Symphony, Teachers' College Summer Symphony, Institute of Musical Art senior and junior orchestras, Juilliard Opera Orchestra, League of Music Lovers' Orchestra, and the New York Chamber Orchestra.

He commenced his duties at the radio workshop on Monday.

Constitution
Atlanta, Georgia

Negro Musician Now Living He Appears Often at White House

Selika Pettiford Has Enviable Professional Record, But Likes Quiet Life in Atlanta; Has Made Pictures With Robeson

SEP 14 1941

By EUGENIA BRIDGES HARTY.

Living quietly in Atlanta—with rhythm in her soul and music at her fingertips, Selika Pettiford—composer, pianist, organist, singer and entertainer of presidents and royalty, likes it that way. She has adopted Atlanta. It will soon adopt her.

Selika is neither free, white nor 21. As a matter of fact, she is nearer 30, as dark-complected as any of her original African ancestors and a slave to music. She will sing Shubert's "Ave Maria" for you in her hypnotic contralto voice, to her own skilled organ accompaniment, or as easly break into a Boogy Woogy of her own creating.

"Boogy Woogy is nothing more than a tom-tom beat," says the colored girl who is a graduate of Sacred Heart Academy in Grand Rapids, Mich., and of the University of Michigan, and whose English is as flawless as her rhythm.

Has Many Successes.

Still on the credit side of her prime, Selika has a pretentious list of successes already on the ledger. She has been playing and singing at the White House every Sunday night for the last three years. There is no embassy in Washington that has not heard her husky voice, her sure piano antics. Se has given three command performances for the Duke of Windsor, has understudied Ethel Waters in as many Broadway hits.

In the "Black Birds of 1928," Selika hit her stride. She arranged the music, appeared in the show, while understudying its star—Ethel Waters. Ditto—in the "Rapsody in Black." In the Irving Berlin hit, "As Thousands Cheer," this talented artist worked with the composer, understudied the star and made records of all the most popular numbers.

Nor has Hollywood passed her by. Selika has made two Paramount pictures with Paul Robeson, the famous Negro basso, whose appearance in London in the title role of the opera, "Othello," caused a sensation just before Munich. As an organist, Selika has appeared for a season with Jessie Crawford at the Chicago theater, and at the Oriental theater in the same city with Paul Ash.

Also Radio Star.

Using radio as an equally effective vehicle, this young Negro musician has done a season on the "True Blue Beer" program with Walter Compton of "Double or Nothing" fame. She had her own program over WWJ, the Detroit News station, while appearing at the Michigan theater simultaneously as organist. Over WSBC in Chicago she did a classical program for a spell. Appearing on the Ben Bernie program, she was drafted by Rudy Vellee for his show. Before that, she appeared with Ted Lewis.

As a composer, Selika is equally well known for her classical creations such as "The Harps of St. Cecilia," which was a Paul Whiteman exclusive, and for her blues numbers, such as "Waking Up the Folks Up Stars." You have in all probability heard Whiteman play her famous arrangement of "Deep Purple." The White House has chuckled at her composition, "WPA."

SEP 14 1941

"WPA . . . Ooo . . . WPA
T'aint whut yu do
You can jive for your pay . . .
Lazy all day . . . Oooo
WPA . . . Ooo . . . WPA."

You ought to hear her break into it. You probably will. For Selika has settled down here for a spell. She will do some radio work here this fall, some organ recital and private entertaining, getting back home. Happily But mostly, she is enjoying just married, with two sons to her credit, this musician likes it here —just living quietly in Atlanta.

Pittsburgh Courier
Pittsburgh, Pa.

Inter-Racial Choir Scores At Douglass Monument Rites

SEP 20 1941

Dett Leads Unique Singing Group at Rededication Services to Great Abolitionist—Great-Granddaughter Lifts Veil.

ROCHESTER, N. Y., Sept. 18—(ANP) — Outstanding as a feature of the program of rededication of the Douglass monument, Highland Park, Thursday afternoon, was the music sung by an interracial choir of some 50 mixed voices. Organized and directed by R. Nathaniel Dett.

As the interest of the day centered around the life of the great abolitionist, the music was selected to reflect the atmosphere of the period in which Douglass was most active and as a result consisted mostly of spirituals, especially those which had served as signal songs of the underground railroad, of which Rochester was a station.

As the veil, released by little Miss Marie Jean Douglass, great-granddaughter of Frederick Douglass, fell from the monument the choir burst into "His Name Shall Live Forever," a song composed by the Rev. Alonzo Scott, pastor of the AME Zion church, Rochester, some 40 years ago, and written for the occasion of the first unveiling.

Following the speech by Frank Gannett of the Rochester newspapers came Dett's setting of "America the Beautiful" and at the conclusion of the program choir and audience joined in the Johnson brothers' "Lift Every Voice and Sing."

The creation of the Douglass Monument Interracial choir is unique in the annals of Rochester, which never before has had a choir composed of both Negro and whites. It is recalled, though, that Dr. Dett some years ago had an all-white choir, the American choir of Station WHAM, which broadcast regularly until Dett was called south.

Age-Herald
Birmingham, Ala.

FOLK SONGS TOP LOCAL CONCERT

OCT 29 1941

College Orchestra, Choir Present Fall Program Of American Music

Birmingham-Southern College won for itself an outstanding place in the city's musical life Monday night.

In the Fall concert of American music, presenting for the first time the 1941-42 Hilltop choir, a vastly-improved college orchestra and the men's and women's glee clubs, Director Raymond Anderson and Conductor Ottaker Cadek offered a professional opening performance.

OCT 29 1941

American music—songs of the Southern Negro, the New England sailor, the colorful Indians of Mexico and the early English colonists—was the appropriate of the college students for the Fall of 1941.

Surprise performance of the concert was the playing of the small but excellently-directed college orchestra, into which Ottaker Cadek, concertmaster of the Birmingham Civic Symphony Orchestra, has put real life and spark. The orchestra held its audience absorbed and silent during the performance of their second number, William Grant Still's "Scherzo" from the Afro-American Symphony, with its strange, hypnotic blending of the music of Africa and the songs of the American Negro.

The choir was at its best in the songs of the South, "Sometimes I Feel Like a Motherless Child," "Beautiful Dreamer" and the finale, "Old Man River," which featured orchestra and choir members together.

Soloists on the program were Hugh Hunter, Catherine Horton, Mary Richardson, Betty Davidson, John Tuggle, Toula Hagenstratou, James Hatcher, Fay Little, Marie Shoemaker, Rex Windham, William Baxter, Tom Dill and Billie Perry. Accompanists were Lucie Ford, Martha Dietz and Lois Greene Seals.

Tampa, Fla. Tribune
September 2, 1941

Robeson Sees Vital Link Between Art And Social Problems

BERNARD FREEMAN

ENFIELD, Conn., Sept. 1.—(The Special News Service)—Paul Robeson, who is probably the only Negro concert singer actor who ever made both Phi Beta Kappa and Walter Camp's All-America football team, holds that there is a vital relation between art and social problems.

You can have the voice, the smile and the acting ability to win stardom, he says, but if you're going to be a real artist of the people, you've got to have social consciousness too.

Robeson, who has not hesitated to take the stump as an anti-fascist both here and abroad, discussed this phase of his activity in an interview for the first time.

It is this aspect of his career, he says, which has been comparatively little publicized but the one nevertheless which he deems to have been most important in his development.

For, from this social consciousness stems a quality which permits Welsh miners, seeing him on the street as they did for the first time in 1925, to call out, as if they were old friends, "hello, Paul."

Millions of others have seen Paul Robeson only from one side of the footlights but feel as though they know him, too.

Talks Their Language

The answer is that Robeson, whose father was a slave and whose mother was a schoolteacher, sings their songs, talks their language, is one of them.

He could, as he says, keep singing the same concert repertoire for the next 20 years and have no trouble earning considerably more than a comfortable living. Or he could retire to his newly-acquired farm here and take it easy.

But he won't, and here's why:

"It became quite clear to me while I was traveling around Europe in the pre-Hitler days," he said, "that the artist is part of the social scheme, too, and obviously cannot live apart from the world in an ivory tower. He must concern himself with social problems if he is to be a real artist of the people.

"Soon after I made my debut in England in 1925, I began to wonder why I had been able to capture the sympathy of the Welsh miners and the English working man. I came to the conclusion that they had felt close to me because I am a Negro, a member of a race that is being kicked around.

"It made me realize that I, as a Negro, was not the only person who was suffering, that the problems of the Negro were the problems of the working man generally."

Links Problems

Linking these problems with the fight against Hitlerism today, Robeson said:

"It became further clear to me that the fight of the English working people against fascism was my fight, too, and so I worked and I sang for Loyalist Spain, and I took the platform with Sir Stafford Cripps (Britain's present ambassador to Soviet Russia), George Bernard Shaw and others who were advocating a pact between Britain and Russia."

Robeson visited the Soviet union for the first time in 1934 and he went back every year thereafter until 1938.

"From what I saw during my last trip there, I was unable to understand statements that the Red army was not a powerful fighting weapon," Robeson said.

"Its equipment was of the best and its morale high. On top of that the Red army has been preparing to defend itself against the fascists for a long time.

"The high morale of the Russians is due in large part to the fact that racial differences in the Soviet Union have been eliminated."

He told how in 1937 he took his son, Paul, jr., then 10, to Russia, and left him there while he continued on a concert tour.

Different Child

"When we returned to Moscow," he said, "we were quite surprised to find him a different kind of child. He no longer was shy or sensitive or moody, always unconsciously defending himself against the possibility of being rebuffed. Instead, he was one of the children, and he truly enjoyed this great experience."

Robeson's career has been one of the entertainment world's phenomena. He entered Rutgers university (where he also was a four-letter athlete) intending to become a minister—as his slave-father had done—but he switched to law and eventually won his law degree at Columbia.

In 1924, he joined a group of young intellectuals in New York, and was persuaded by Eugene O'Neill to play the lead in a revival of "The Emperor Jones." He was unknown as a singer then, but a jungle scene in the second act gave him what later turned out to be his "chance."

The script called for Brutus Jones to whistle a Negro spiritual, but since Robeson didn't know how to whistle he sang a song instead about "John Henry," the mythical hero of the Negro race. The audience thought he was nothing short of terrific, and from then on he was "in."

New Masses
New York, N. Y.

Ellington's Music

A review of some of the Duke's recent recordings.

SEP 2 - 1941

40a

DUKE ELLINGTON'S music has continually progressed in technique and ideas. During the past year he has turned out some of the finest records of his career. Here is a music unique in jazz, far above any other large-band product. Yet its strength comes from the fact that its roots are deep in the basic folk idiom of jazz, the blues. It is from the "neutral" mode of the blues idiom, dangling between major and minor, that Ellington gets the poignance of his melodic phrases and the extraordinary progressions from key to key of his melodic lines. And it is from the free improvisation of the great small-band blues jazz that he gets his dissonant counterpoint and his intricate play of one rhythm against another.

SEP 2 - 1941

Take "Concerto for Cootie," for example. A song for solo trumpet accompanied by full band, it is a long, single, continuously developing melodic line, from the lamenting phrase with which it opens to the three stabbing notes of its coda, a beautiful example of Ellington's lyricism. Or there is "Cottontail," a fast stomp which opens with a tune of whose wide intervals and solid impact Stravinsky or Bartok would be proud, and continues breathlessly through an exciting series of dissonant clashes of melody and counterposed rhythms—a remarkably subtle and exciting piece of music. For charm there is "Jack the Bear," in which scraps of melody are engagingly thrown from saxes to piano, then to clarinet, trumpet, and string bass. For boldness there is "Mobile Bay," a blues perfect in its starkness, its economy of statement, and, for humor there is the jolly, affectionately written "Portrait of Bert Williams." "Mobile Bay," under the name of Rex Stewart and Orchestra, is Bluebird; the others are Victor.

It is a cooperative music. The guiding spirit is always that of Ellington, but the final product would be impossible without the contributions of artists like Cootie Williams and Rex Stewart on trumpet, Ben Webster on tenor sax, Barney Bigard on clarinet, Lawrence Brown on trombone, Jimmy Blanton on string bass. They are not only fine performers but rich in creative ideas themselves. The idea of collective creation may startle some critics, but is there any reason why a work of art may not be the product of many creative minds? This is one of the ideas opened up by Ellington's music.

It is also a music small in scope, with no piece lasting over three minutes. This limitation is forced upon Ellington, since his livelihood comes from dance halls, one-night stands, and records made for dancing. There is precious little time left to work out music in larger forms. Yet the consistent level of good music is surprisingly high. The inconclusive pieces are usually those in which the Duke is working out his ideas, and the good ones, short as they may be, are fine music with no reservations, a considerable contribution of Negro talent to our national culture. And the integrity with which Ellington has worked throughout his career, avoiding the insipidities of Tin Pan Alley song plugging, creating as fine and original music as he knew how, puts to shame the large-band leaders, with their cry, "We have to be commercial to make a living."

SEP 2 - 1941

American music may take a variety of forms, but the power of Ellington's work raises many questions. Is there any reason why American composers must always feel constrained to work in forms suitable for Carnegie Hall or Town Hall presentation, for symphony orchestra or string quartet or virtuoso pianist? These are forms created by nineteenth century Europe for its own needs. They are not necessarily permanent or eternally perfect. Study of the records mentioned above will confirm the wealth of color in the interplay of solo voice and full choir, the capacity for sweetness and strength latent in the fifteen-piece jazz band. And while Ellington's band is composed of extraordinary players, his music can be satisfactorily performed by others, as Benny Goodman has shown. It is also about time we gave Ellington proper recognition with a series of full length concerts.

MARTIN MACK.

Commercial Appeal
Memphis, Tennessee

The Old Beale Street To Live Again Tonight For An Hour

AUG 15 1941

The glory that was Beale's will live again for a fleeting hour tonight at Booker T. Washington Stadium before an even dozen jitterbugs start flinging their limbs at the moon.

Beale Street, which was the negro's dream of an eternal Saturday night, will be portrayed in song and dance of a bygone era.

AUG 15 1941

Starts at 8 O'clock

The spectacular open air show, sponsored by the Beal Street Elks, will start at 8 o'clock. Selection of a "Miss Brown Memphis" to compete in a national contest at Atlantic City on Aug. 24 will be made from a field of 25 contestants.

Once the queen has been enthroned, a parade of ace entertainers from the street of the blue will depict the era which made Beale known over the Nation.

A dance, popular on Beale in the 90s, known as the Bambulla, will be staged. Then there will be the Beale Street Dip, a dance originated in 1935, but in reality a version of a shuffle created by a race horse tout of the old Montgomery Park days.

To the tune of "That Man's Got a Heart Like a Rock Cast in the Sea," Isaac Bartlett and his "dancing vampires" will do the "Black Bottom." A dance by Carrie Mayo, the controtionist, will follow. Then comes Evelyn Branch's snake hip dance, and Johnnie Porter's rendition of the "Beale Street Blues."

AUG 15 1941

4000 Will Dance

"Peg Leg Lightfoot" will give his mad version of the tap dance, and Maurice Hulbert and Carrie Mayo will offer the French Apache dance.

The jitterbugs will have their swing to the music of Al Jackson's band. The show completed, the huge canvas on the football field will throb as some 4000 dancing feet shuffle along.

AUG 15 1941

The Beale Street Elks have arranged the program to provide funds to send their marching unit to the Elks' national convention in Atlantic City.

TO SING TODAY IN NEGRO FESTIVAL

40a

Roland Hayes Heads Cast in Soldiers' Field.

Renowned musical artists will take part in the second annual American Negro Spiritual Song Festival in Soldiers' field this afternoon.

AUG 24 1941

Roland Hayes, acclaimed as one of the great singers of the day, will head the list of singers. Prof. J. Wesley Jones, who has directed choruses in many Chicagoland Music Festivals, will lead a choir of a thousand voices.

Radio Performers to Appear.

Among the radio performers who will appear are the "Wings Over Jordan" chorus and the Southernaires quartet.

Two of the Chicago singers will be La Julia Rhea, soprano, and William Franklin, baritone. Chicago audiences will remember them particularly for their appearance in "Aida" at the Civic Opera house a few years ago and for their more recent appearances in jazzed light opera. Miss Rhea was in "Tropical Pinafore," and Mr. Franklin in "The Swing Mikado" and "The Chimes of Normandy."

Other Favorites to Be Heard.

Other favorites who will be heard in the festival include Natalie Leota Henderson, 12 year old Cleveland pianist; Eddie South, violinist; Ethyl B. Wise, coloratura soprano; the Sharps and Flats choral group, directed by Maurice E. McGehee; Canada Lee, star of the play, "Native Son"; Bobby Brooks of the films, and Mrs. Mary McLeod Bethune, reader.

The proceeds of the festival will be donated to the United Service Organizations. The program will begin at 3 o'clock.

Chicago Tribune
Chicago, Illinois

FAMED ARTISTS

Washington Post
Washington, D. C.

Robeson Talks Art

40a

Stresses Social Link

By the Associated Press

Enfield, Conn., Sept. 1.— Paul Robeson, who is probably the only Negro concert singer-actor who ever made both Phi Beta Kappa and Walter Camp's All-America's football team, holds that there is a vital relation between art and social problems.

SEP 2

You can have the voice, the smile and the acting ability to win stardom, he says, but if you're going to be a real artist of the people, you've got to have social consciousness, too.

Robeson, who has not hesitated to take the stump as an anti-Fascist both here and abroad, discussed this phase of his activity in an interview for the first time.

It is this aspect of his career he says, which has been comparatively little publicized, but the one nevertheless which he deems to have been most important in his development.

For, from this social consciousness stems a quality which permits Welsh miners, seeing him on the street as they did for the first time in 1935, to call out, as if they were old friends, "Hello, Paul."

MILLIONS OF OTHERS have seen Paul Robeson only from one side of the footlights but feel as though they know him, too.

The answer is that Robeson, whose father was a slave and whose mother was a schoolteacher, sings their songs, talks their language, is one of them.

He could, as he says, keep singing the same concert repertoire for the next 20 years and have no trouble earning considerably more than a comfortable living. Or he could retire to his newly acquired farm here and take it easy.

But he don't, and here's why: "It became quite clear to me while I was traveling around Europe in the pre-Hitler days," he said, "that the artist is part of

social scheme, too, and obviously cannot live apart from the world in an ivory tower. He must concern himself with social problems if he is to be a real artist of the people.

"Soon after I made my debut in England in 1925, I began to wonder why I had been able to capture the sympathy of the Welsh miners and the English working man. I came to the conclusion that they had felt close to me because I am a Negro, a member of a race that is being kicked around.

"IT MADE ME REALIZE that I, as a Negro, was not the only person who was suffering, that the problems of the Negro were the problems of the working man generally."

Linking these problems with the fight against Hitlerism today, Robeson said:

"It became further clear to me that the fight of the English working people against fascism was my fight, too, and so I worked and sang for loyalist Spain, and I took the platform with Sir Stafford Cripps (Britain's present Ambassador to Soviet Russia), George Bernard Shaw and others who were advocating a pact between Britain and Russia."

Robeson visited the Soviet Union for the first time in 1934 and he went back every year thereafter until 1938.

"From what I saw during my last trip there, I was unable to understand statements that the Red army was not a powerful fighting weapon," Robeson said.

"IT'S EQUIPMEN was of the best and its morale high. On top of that, the Red army has been preparing to defend itself against the Facists for a long time.

"The high morale of the Russians is due in a large part to the fact that racial differences in the Soviet Union have been eliminated.

He told how, in 1937, he took his son, Paul, jr., then 10, to Russia, and left him there while he continued on a concert tour.

"When we returned to Moscow," he said, "we were quite surprised to find him a different kind of child. He no longer was shy or sensitive or moody, always unconsciously defending himself against the possibility of being rebuffed Instead, he was one of the children and he truly enjoyed this great experience."

Robeson's career has been one of the entertainment world's phenomena. He entered Rutgers University (where he also was a four-letter athlete) intending to become a minister—as his slave-father had done—but he switched to law and eventually won his law degree at Columbia.

IN 1924, HE JOINED a group of young intellectuals in New York, and was persuaded by Eugene O'Neill to play the lead in a revival of "The Emperor Jones." He was unknown as a singer then, but a jungle scene in the second act gave him what later turned out to be his "chance."

The script called for Brutus Jones to whistle a Negro spiritual, but since Robeson didn't know how to whistle, he sang a song instead about "John Henry," the mythical hero of the Negro race. The audience thought he was nothing short of terrific, and from then on he was "in." It is this same play which he has revived for summer theater appearances at Marblehead and Dennis, Mass., and Ivoryton, Conn.

Robeson is 6 feet 2½ inches tall, weighs 215 pounds. He loves to sing, but he can't play any instrument. His only exercise now comes from long walks, but he is an ardent movie fan. His music preferences are Bach, Beethoven, Mozart and the leading tinpan alley composers.

Dalton, Ga., News
August 5, 1941

Large Crowd Hears Roland Hayes

Final report on ticket sales was not available early today, but an appreciative audience Sunday afternoon heard Roland Hayes, famous Gordon county colored singer, in a song concert at the Cresent theatre for the benefit of Hamilton Memorial hospital.

A few seats downstairs and a number in the balcony were vacant, but several hundred Daltonians and visitors filled the remainder of the house.

Hayes sang a varied program, from classical numbers to negro spirituals, which brought prolonged applause. He was called back to the stage for a number of bows, and sang three encores, "Plenty of Room," "The Dream Song," and "Were You There?"

New Masses
New York, N. Y.

Tribute to Josh White

W. C. Handy and others honor the young Negro singer.

40a

THE other night in Harlem they gave a party for Joshua White. White is a young Negro blues singer in his twenties, and the party was given by a group of his friends, so that anyone hearing of it casually might have expected a dozen or two dozen people to be there. About midnight, by the time the evening began to warm up, there were several hundred and more crowding in every minute. There were Ted Ward and Earl Robinson, Dr. Sterling Brown of Howard University and Lee Hays, Teddy Wilson and his wife, Frank Griffin, the Four Bonbons, and countless others. Burl Ives, the fine and moving young folk singer, was there: a radio contract kept him from singing, but he stood all through the evening watching Josh and the others perform, his eyes shining with pride in his friend. W. C. Handy, the old Father of the Blues and the daddy of them all, drove in from Chicago rather than miss the party. It was an inspiring testimonial to the love and respect which are felt by workers in all fields for a fine and honest artist.

SEP 9 1941

White had just recorded a new album of blues, not the sad and lonely blues of the twenties, but the bitter, angry blues of 1941: an album of Jim Crow blues called "Southern Exposure." They have the old traditional melodies: anonymous laments like "Woke Up This Morning," Handy's famous "Careless Love," a catchy blue holler of Huddie Leadbelly's and the rest. But Waring Cuney has written new lyrics for them, has taken the old nostalgic blues and given them a hard, bright core of social protest; about hard times and bad housing and Jim Crow in the army and all the vicious, petty discriminations in Negro life.

The hundreds of people had come to show their appreciation of Josh's new blues and to hear him sing and play them as no one else quite could. And Josh did. He had just come back from Mexico, and he was tired and so sick he could hardly finger his guitar, but he stood for more than an hour responding to shouts for one song after another.

When the entertainment was over and they finally let Josh sit down, W. C. Handy got up to make a little speech. He was proud of White, proud of everyone there, and thrilled that the great unbroken line of Negro blues was being carried on by the youngsters, but he felt something ought to be added. Josh's songs had emphasized bitterness and resentment, Handy said, which were certainly necessary, but there was another side just as important. There was pride and joy in the Negro's contribution to American democracy that no Jim Crow could destroy. The evening ended on that note: the great old man of Negro music come to honor a great young man, singing of the heroism and sacrifice of their people. It was the proper ending for an evening that had symbolized unity: unity of Negro and white, of the Negro's heroic past with his militant present. It was an evening, not of sadness, but of firm pride and faith.

SEP 9 1941

SEP 9 1941

BEN WILKES.

Daily World
Atlanta, Georgia

Handy Writes His Views On Blues Birth Squabble

OCT 27 1941

MEMPHIS, Tenn.—(SNS)—With Harry Martin of the Commercial Appeal, representing Memphis, and Roark Bradford, author of "Green Pastures" representing New Orleans, the office of Paramount Pictures in Hollywood is the scene of a unique battle that has been titled a "Blues Brawl."

The whole affair started when Paramount announced that a premiere of Bing Crosby's latest picture, "The Birth of the Blues" is to be held in Memphis, October 31. New Orleans citizens headed by Mr. Bradford immediately began a campaign to prove that this premiere should be in New Orleans, for it, they contended, was the birthplace of the "Blues."

Furthermore, the New Orleans group added, the major scenes in the picture are set in the Louisiana city. This marked the verbal feud between Author Bradford and Columnist Martin that has taken them both to Hollywood before a committee composed of Irving Berlin, Paul Whiteman and Producer E. G. DeSylva.

OCT 27 1941

The most amazing thing about the case is the almost total absence of Negroes, the Americans who are the authored, sang and enjoyed the "Blues." Most authorities credit the birth of the "Blues" to any given locality, but contend that they were first sung generally about the Mississippi River. Roustabouts mourned the baleful tunes across cotton bales in any one of the several river towns, so there is plenty of room for argument.

However, one day in Memphis during the early 1900's a cornet tooter by the name of W. C. Handy wrote a song called "Mister Crump" in the style we now recognize as the "Blues." That song and the others that followed crowned Mr. Handy with the title, "Father of the Blues."

The "Blues" remained the sole property of Negroes for a season, but white America gave an ear and they ended in Carnegie Hall in 1938 with Benny Goodman and his band.

Mr. Handy has received an invitation from Paramount to appear at the premiere performance here October 31, so it appears that Memphis is still the chosen spot.

In a letter to Lieut. George W. Lee, author of "Beale Street," W. C. Handy discloses that Paramount plans to dedicate a plaque to him during the premiere. Movie officials thought, he said, Pee Wee's Place is the ideal spot for a dedication since he wrote the first "Blues" there, but he thinks the old building of the Solvent Savings Bank is best, for it was there that he first published them.

40a-1941

Pensacola, Fla. Journal
July 2, 1941

Music in New York

By JOSEPH A. LIPPMAN

In these torrid days which are New York's summer there is very little in the way of good music. Artists who perform here during the winter months are either in South America on concert tours or on their farms in this country resting up after a hard season.

The silver lining to this situation is the Philharmonic orchestra which gives outdoor concerts at the famous Lewisohn stadium. Not only are these concerts orchestral but guest artists and guest conductors do much to give variety to the many interesting programs.

The stadium can seat about 20,000 music lovers and the prices are such that anyone has the means to attend. It is almost unbelievable that so fine an organization can be heard for the small sum of 25 cents. But that is the truth. The setting itself is conducive to perfect enjoyment. In the upper part of Manhattan away from the hustle and noise of the white lights, it nestles among the huge Gothic buildings of the City College of New York.

Last Monday night, with a few friends, I attended a gala performance. The soloist was the Negro baritone, Raul Robeson, assisted by the chorus of the Schola Cantorum which was augmented by a small Negro choir.

Though the evening was cool and there was the threat of rain, over 14,000 persons attended and towards the end of the program the enthusiasm was so very great that one was reminded of a football game.

Two very difficult arias from the Russian opera "Boris Goudonov" were sung by Robeson with the magnificent assistance of the orchestra and chorus. Later we heard the ballad for Americans, "They Lynched Him to a Tree," and a group of spirituals.

While Robeson sang the Russian music quite well he came into his own in the "Ballad for Americans" and the spirituals.

His voice is not one of the great voices of the age nor is it one which is particularly well trained. But it does have a quality of great appeal and the natural artistry of the man is such that it makes up for what technical deficiencies may be his. Seldom has any one stirred so large an audience as he did. His enunciation was clear and distinct, he sang with the authority of a good musician, and his histronics were such that without apparent effort he created a mood which all listeners felt and understood.

The people of the South would have appreciated the beauty of the spirituals which he delivered with simplicity and understanding. In my opinion no one but a Negro can sing spirituals as they should be sung. Most of you, through the medium of recordings, must be familiar with Paul Robeson in this field.

The requests for encores were numerous and after a long list of them he concluded his program with "Old Man River" and "Water Boy."

One of the interesting features of the stadium concerts is the intermission. During this 15 minute period many of the audience walk around the spacious grounds, greet their friends and discuss the program.

Music students from all over the city and even from as far as Philadelphia attend these concerts and they can be heard, during these intermisisons, to express their opinions on everything from the composer, the conductor, the orchestra, to the soloists.

One can't help but eavesdrop and hear some youngster, who may be studying voice, comment on what he thinks are the faults of the soloist. Others who study instruments are quick to catch errors on the part of the orchestra men and they in their youthful exuberance are ready to criticize though they themselves may never be able to do as well. They speak of deviations of pitch, tempo, interpretation, with all the assurance of youth.

All this is most healthful for it creates discussion due to differences in opinion and from discussion one can learn. The older and more experienced listen to these discussions with tolerance and understanding, knowing full well that as time goes on these young ones will realize that in music as in everything else perfection is quite impossible.

They will learn that each artist interprets a composer in the light of his own understanding and only to the extent to which he is capable. The field of art is flexible to the extent that there is great liberty in the sphere of interpretation and that there are no fast and set rules. This fact keeps music alive instead of killing it with the dogma and ritual which affects so many other fields.

If there are those of you who plan a short vacation in New York and who want to enjoy fine music performed by a great organization, I recommend to you the Lewisohn stadium and the Philharmonic orchestra.

Father of the Blues Tells Of His Own Blue Days

Handy's Hardships on the Levees Inspired Writing of St. Louis Classic

By ELLIOTT ARNOLD,

I hate to see—de evenin' sun go down—
Hate to see—de evenin' sun go down—

"It was the days on the levees," W. C. Handy said, squinting hard, trying to see better, drawing on a half-dead cigar. "Those days of my sufffering. Mister, I suffered. I never suffered so much before or after in my life. But those days on the levees in St. Louis. Working for a while and then getting cheated out of my money. Sitting on the levees, all hot and hungry and no job and near to starving. Mister, those were days of suffering.

"And that's what I put into the music. Those days of suffering. That's Negro music. Those are Negro words. St. Louis Blues—that's full of things the Negro people understand. It's full of Negro feeling and Negro understanding. I ain't trying to blow it up, Mister, but that's real Negro spirit in that music. Negro people understand it."

Handy's Autobiography.

Mr. Handy leaned way back in his chair. He rolled up his sleeves and opened his collar. His fingernails were beautifully manicured. He can't see too well any more and he kept squinting.

Cause my baby—he done left dis town—
Feelin' tomorrow lak ah feel today

He has just published his autobiography, Father of the Blues, and nobody will ever deny that title. There is only one St. Louis Blues. There have been lots of blues and a lot of them are pretty good, only there is only one St. Louis Blues and it does to you today what it did in 1914 when it was written, what it has done through all the years.

The First Blues.

"I was leading an orchestra in Memphis," Mr. Handy went on, clasping his hands across his stomach, pulling air through the cigar. "I wrote the song, Memphis Blues. Then everybody in Memphis got to be boostin' me. Was a man named Russell Gardiner from St. Louis who always used to come and see us.

"He was called the Banner Buggy man. Later became Governor of Missouri. Well, I got to figuring St. Louis is three times as big as Memphis and I can get three times as many boosters there.

"I had a song I called Jogo Blues and I took a strain out of that and I made it the chorus of a new song. I called it St. Louis Blues, like I said, and dedicated to Mr. Gardiner. Pretty soon the city of St. Louis sent me a picture of the skyline there and I put it on the cover of the sheet music. The South took to the song right away. They understood it better than the Northern folk. It got around everywhere after a while.

Feel tomorrow lak ah feel today
I'll pack my trunk, make ma getaway.

"I'm 67 now," he said. "I been living here in New York for 20 years, but I got to keep making trips back home, Mister. I was born in Florence, Ala. Father was a Methodist minister. I studied to be a teacher, but when I passed my examinations in Birmingham and the pay was only $25 a month I turned it down and got a job in an iron foundry in Bessemer, Ala., and in the evenings I formed a band and played music.

Never Studied Formally.

"Never did study formal music, but we formed a quartet, singing and playing, and tried that for a while and then I landed busted in St. Louis. That was the low spot of my life. I ain't never seen days like that again.

"Then I formed another band and we started moving and I ain't stopped. Everything went fine after that."

He walked over to a small piano in his office at 1587 Broadway. He felt for the keys and the shiny manicured fingers started to play.

St. Louis woman—with her diamond rings—
Pulls dat man aroun' by her apron strings.

'Twant for powder—and for store-bought hair
De man I love would not gone nowhere.

(Lines in italics from St. Louis Blues, copyrighted 1914, by W. C. Handy.)

Chicago Defender
Chicago, Illinois

"FATHER OF THE BLUES" MUSIC TOOK HIM UP

ACCORDING TO Addison: "Books are the legacies that a great genius leaves to mankind."

Now you will want to know who Addison is, that he should be called on. Look him up; the effort will do you good.

But W. C. Handy will leave two kinds of legacies, his immortal works and a book about them. You were told last week to look out for Handy's book, "Father of the Blues."

It is out, bearing the Macmillan imprint. That means immediate attention. As was to be expected, two worlds are talking, the music world and the literary world.

Without what you are taught to call Handy's "race" there would be no American music; without Handy, his "people," and everybody else, would be struggling with unseemly notes of ancient vagabonds.

A new world called for new music; those alone whose experience could create music, supplied it. One of their number set it down.

Others beat around the bush, joined ancient strain to modern time; or crossed bar with bar; or attempted sleight-of-hand with tone and note and asked the world to sing.

Not so with Handy; he reached out and long neglected harmony returned with the ministry of his bold and venturesome faith.

* * *

Get this book; for home or library or by which to publish a complete conquest in the hard, difficult world of art; get it.

One or two reviewers write of the "literary merit" of the book. Waste no time upon that point—whether or not it has literary "finish," let that go. that go.

The "blues" is the literature of American music; from it all other music of the western world springs; before it all intricate, cold, scientific compositions and pretensions of the past, bow.

Back to Nature is theme of the "Blues," back to the uncorrupted chords of earliest song.

* * *

FROM HIS BIRTH in Alabama in the 70s to the Golden Gate in '40 you have before you in "Father of the Blues" the ups and downs of one of the half dozen Americans who created something.

From his youth up Handy has been music. Against parental objections, pigheaded teachers, hunger and empty pocket; spite of bedless nights and cry of "lynch him," Handy stood up for music.

Suddenly music stood up for him.

But these things you will have to read for yourself. Alabama produced him, wide wandering bred him, Mississippi discovered him, Memphis introduced him.

JUL 12 1941

Now Broadway, cutting its name across the greatest city in disorderly array, proclaims, "He's mine."

But Handy had written, sung, printed, **LOST** the "Memphis Blues," his greatest work, before he had ever been east of Cincinnati. Such is fame. Such, also is Broadway, where this writer began life.

Nothing is left untold in "Father of the Blues;" no name is left unmentioned as you walk the way of genius. There is famous Mr. Crump, once gay and kind, but now, if you can believe what you hear, sour and hard.

* * *

Next to the "Doxology" the "St. Louis Blues" is the world's most widely known tune. "I wrote it in G," says Mr. Handy.

He had to; perusal of the chapter, "St. Louis Blues and Solvent Bank" shows that. Music blinded him; she then with gentle stroke, removed healing darkness and let him see again.

"Father of the Blues" is more than Mr. Handy's autobiography; it is a history of affairs; a story of the times, of North in love with Freedom, of the great South still vainly looking for Lee to beat Grant.

Mr. Handy takes you everywhere—riding the rods, sleeping on St. Louis cobblestones; to his wedding in Kentucky; back to Florence, his birthplace; to Huntsville; where he became "Professor" Handy.

You live with him at Clarksdale, now a wounded city where once it was queen of the Delta.

JUL 12 1941

You travel with him up and down the Tennessee.

He sets you down in a Tutwiler jim crow railroad station in Mississippi, empire of African genius, while a ragged, wandering colored minstrel, longing for his waiting love in Moorhead, teaches him chords of the "Yellow Dog."

Here, then, is a book for time and ages.

New Masses
New York, N. Y.

Master of the Blues

Sidney Bechet's trumpet sounds at Camp Unity.

IT IS good to hear that Sidney Bechet is playing at Camp Unity this summer. His is a music at once simple and incredibly complex; simple, because its melodic content consists of the Negro "blues" and "rags" that go back to the past century; complex, because of its harmonic subtlety, its intricate figuration, its amazingly varied rhythmic accents. Bechet is perhaps the greatest living master of the instrumental style which grew out of the work songs, spirituals, wandering ballads, and "cake-walks" of the Southern Negro and poor white. And it is because he is so completely the spokesman, in his music, of a whole nation, that his art is so rich in feeling, so exuberant in vitality.

JUL 5 1941

The melodic line of his slow blues is carved out hard and clear, deep in feeling but never fuzzy or sentimental. His tone is the true "blues" tone, not sensuous but meant to jerk the audience into listening, with its alternation of sweet and rough notes. His attack in fast numbers, for which he prefers the powerful soprano sax rather than the clarinet, is trumpet-like in its impact. There is nothing else in jazz like the long solo he will spin in a fast number, mixing great, sweeping blues phrases and little decorative figures, slow in tempo but with off-beat accents that give an impression of irresistible speed. There is nothing else in jazz like the series of ornamental figures he will weave in a climaxing "ensemble," all true counterpoint, an independent melodic line knocking off sparks every time it hits the "lead" melody.

JUL 5 1941

He plays a small-band music of the kind that has almost been banished by radio, wired music, and the tawdry plugged tunes of tin pan alley. But it is a music whose basic impulse still exists. It is perhaps the most socially created music in America, born out of a perfect understanding between creator and audience.

The records listed below will give people a memento of his art, and a chance to study it. Notice first that the music on these records contains not only the "hot style," of which modern swing music boasts, but a rich content. "Wild Man," "2:19," "Perdido Street," Bechet's blues solo in "Buddy Bolden," are as fine a set of melodies as can be heard in any folk music. "High Society," "Sweetie Dear," "Shake It and Break It," are jolly and robust rags, going back to New Orleans street marches, dances, and festivals. Notice also the complete absence of "hot solos" in the modern sense. It is rather a playing born out of a love for the music itself, with a two or three part "ensemble" texture whose subtleties only many playings will reveal, with solos that are melodic rather than virtuoso, with a constant backing of one player by another, with a fertility of variation which comes directly out of the players' sense of contrapuntal design. It is music of sensitive structure, as in "I've Found a New Baby," with its long and brilliant Bechet solo, the inversion of the tune that follows, the ensemble climax.

The first five records may be purchased altogether for less than two dollars, a worthwhile investment. The last two are twelve-inchers, put out by the small companies that are trying to keep hot jazz alive, and are necessarily more expensive, $1.50 each. They are worth knowing, however. "Lonesome Blues" is one of the most touching of slow blues, perfectly played. "China Boy" is one of the best examples of Bechet's fast improvisation.

Bechet and his New Orleans Feetwarmers: "I've Found a New Baby" and "Shag"; "Maple Rag" and "Sweetie Dear" (Bluebird). "Wild Man Blues" and "Shake It and Break It" (Victor).

Jelly Roll Morton's New Orleans Jazzmen: "High Society" and "I Thought I Heard Buddy Bolden Play" (Bluebird).

Louis Armstrong and Orchestra: "Perdido Street Blues" and "2:19 Blues" (Decca, in "New Orleans Jazz" Album).

JUL 1 1941

Bechet Quintet: "Lonesome Blues" and "Dear Old Southland" (Blue Note).

Bechet-Spanier Big Four: "China Boy" and "Four or Five Times." MARTIN MACK.

Time
Chicago, Illinois

July Records

Sidney Bechet is a brown-skinned old-timer from New Orleans, who looks like expansive Mr. Toad in *The Wind in the Willows*. Last month he did something that was in its way as fantastic as any of the acts of Kenneth Grahame's capricious batrachian. Last week Victor issued a record of *The Sheik of Araby* played by a six-piece ensemble, in which Mr. Bechet plays all six pieces.

JUL 14 1941

After painstaking rehearsals, Mr. Bechet went to the Victor studios with his tenor and soprano saxophones, string bass, drums, clarinet. The piano was already there. He recorded each instrument's part separately, listening to and recording the preceding part as he played the next one (*see cut, p. 40*). The six parts were progressively dubbed together. "Man!" cried Mr. Bechet when the job was done. "That ends three months of torture."

JUL 14 1941

His one-man band is a unique stunt, but except as a stunt it doesn't add new luster to Mr. Bechet, who is already a first-rate hot soprano saxophonist.



Associated Press

SIDNEY BECHET
. . . *ended three months of torture.*

Houston Post
Houston, Texas

Louis Armstrong's Band Booked for Met Stage

SEP 27 1941

Louis Armstrong, negro "trumpet king," and his noted orchestra, together with an all-colored stage revue, have been signed by Interstate for a week's engagement at the Metropolitan theater Oct. 1 through 15.

Armstrong has maintained a bright record with his appearances on radio and stage and it is expected that he will continue it with his presentation in Houston.

SEP 27 1941

For the local engagement Armstrong has contracted to arrange, in addition to his orchestra's program, a first-rate revue of jive artists and other entertainers.

New York Times
New York, N. Y.

OCT 9 1941

The Negro National Opera Society, organized by Mary Cardwell Dawson of Pittsburgh, Pa., will make its first public bid for public support Oct. 30, in Pittsburgh, with a performance of Verdi's "Aida." The 200 participants were chosen by auditions held in ten States. Proceeds from performances of the non-profit group will be used in expanding its scope and developing opportunities for promising Negro musical talent.

40a-1941

Daily World
Atlanta, Georgia

As First Lady Opened Nat'l Music Week



NEW YORK—Mrs. Franklin D. Roosevelt, wife of the President of the United States, is shown speaking over the National Broadcasting Company's Red Network May 11 to inaugurate National Music Week. Opposite her in the New York City studio is Jules Bledsoe, Negro baritone who, with the Philadelphia N.Y.A. Mixed Chorus, was heard on the program.—(IIN)

New York Times
New York, N. Y.

CIVIC GROUP SPONSOR OF NEGRO SONG FETE

Westchester Commission to Hold Festival Tomorrow

Special to THE NEW YORK TIMES.

WHITE PLAINS, N. Y., May 13—A musical event of interest to many persons well known in social and civic life in New York and Westchester will take place Thursday night when a Negro Song Festival will be given at the County Center here. Mrs. Eugene Meyer of Mount Kisco, chairman of the Westchester County Recreation Commission, which is sponsoring the fete, is chairman also of the arrangements committee.

The program will enlist the participation of a chorus of 300 voices. It is under the direction of Juanita Hall, and will include two centuries of Negro music, from African jungle melodies through the songs of slavery and emancipation to the modern "blues" and art songs of Coleridge-Taylor, Burleigh and Cohen. The second half of the program will feature a dramatized version of "Ballad for Americans," with Edward Matthews, baritone, as soloist.

Mrs. Meyer will entertain at the festival for Robert Moses, chairman of the State Council of Parks; Mrs. Moses and John Hammond. Among the boxholders are Mrs. Thomas Blain, Mrs. Alfred A. Cook, Mrs. Orlando Weber, Mrs. Ogden Reid, Mrs. John Henry Hammond, Mrs. Franklin Q. Brown, Mrs. Arthur Hays Sulzberger, Mr. and Mrs. Jeremiah Milbank, Mrs. Lucius R. Eastman, Mrs. J. Noel Macy, Mrs. Sigmund Stein, Mrs. Carl H. Pforzheimer, E. P. Prezzano and Mrs. Felix M. Warburg.

The Daily Worker
New York, N. Y.

'When I Sing I Feel a Great Unity'--Robeson

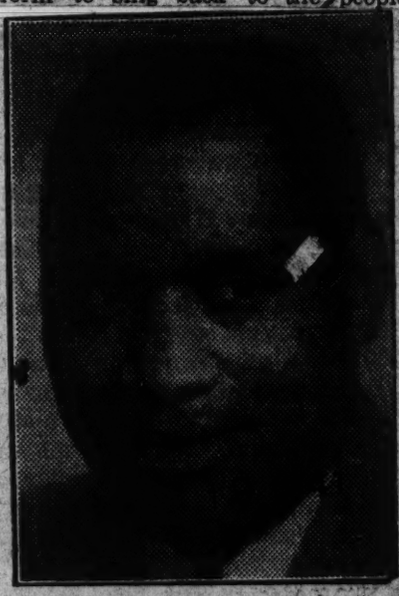
Folk music, according to Paul Robeson, is the songs of people, of farmers, of workers, of laborers, and they come from the direct contact with their work, whatever it is. In his latest starring film, "Proud Valley," which had its American premiere at the Little Carnegie Playhouse Friday, the music features the authentic folk songs of the Welsh miners, and Robeson is heard singing these songs as well as "Deep River" and "All Through the Night." Shortly after completing this film Robeson returned to this country after ten years of successful concert, stage and screen engagements abroad.

Robeson has returned to America without fearing the prejudice that once bothered him. "It does not hurt or anger me now," he said, for I know that people practice bigotry in their ignorance and not maliciously. I feel closer to my country than ever before. There is no longer the feeling of lonesome isolation. I've learned, he said, that my people are not the only ones oppressed. That it is the same for Jew or Chinese as it is for Negroes, and that such prejudice has no place in the world.

"I have sung my songs all over the world," he continued, "and everywhere I have found that some bond makes the people of all lands take to Negro songs as if they were their own. I found that wherever forces have been the same, whether people weave, build, pick cotton or work in the mines, they understand each other in the common language of work, suffering and protest. Many of the old folk songs which are still young today echo the terrific desire to escape bondage much like the Negro protest song "How Long Must My People Weep and Mourn." In Germany today, when the oppressed commit suicide or try to escape unbearable conditions their actions cry out against the terrorized land they wish to leave. When I sing "Let My People Go" I can feel sympathetic vibrations from my audience, regardless of its nationality. It is no longer just a Negro song—it is a symbol of those seeking freedom from the scourge of Fascism in the world today.

When as a singer, I walk among the people and then climb the platform to sing back to the people, the songs they themselves have created, I can feel a great unity not only as a person but as an artist who is one with the audience. This keeping close to the people, their feelings and desires, has a lot to do with the shaping of my attitude towards the struggle the people of the world are going through today. It has made me an anti-Fascist, whether the struggle is in Spain, Germany or here."

In his latest film, "Proud Valley," dealing with the struggle of the Welsh miners for existence, Robeson is heard with the famous Welsh Choral Society in a number of native songs. One of the highlights of the film is the picturization of the Eistedfod, the ancient Welsh song festival which goes back to the 5th century. This annual contest brings together choral groups and singers in a stirring song festival which comes to the screen for the first time. The music in this film is true folk music—the songs of the Welsh miners—the songs of the people, here and everywhere.



PAUL ROBESON

New York Times
New York, N. Y.



MAY 18 1941

Times Wide World

The fourth "Coffee Concert" at the Museum of Modern Art on Wednesday will bring Utah Smith, singing evangelist. Here he is, wearing his working wings, with a group of his young singers.

Daily World
Atlanta, Georgia

To Sing Monday



William Vessey, internationally known baritone, who is appearing in recital Monday evening at Wheat Street Baptist church. The concert is under the sponsorship of the Yonge Street School faculty. Mr. Vessey following his concert, will tell for the first time, of the harrowing experience he had escaping Nazi terror in occupied France.

sidered by Barnet as one of the best in the business.

Fred Norman is writing for Claude Thornhill; Edgar Sampson has written for Al Donahue, Goodman and many others; Joe Thomas of Dave Martin's band has written for Eddie le Baron, lately.

Journal and Guide
Norfolk, Virginia

Negro Symphony 25 Years Old

And speaking of symphony, it may interest you to know that New York has the only permanent Negro symphony orchestra in the country, sometimes called the Monarch Elks band, an organization now celebrating its twenty-fifth anniversary.

JUN 7 1941

Back in 1916, this orchestra had its birth when musicians were corraled to form a band for the Old 15th Home Guard Regiment of Harlem. Lieut. Fred W. Simpson, who had migrated to New York from Indianapolis, was commissioned to get the men and whip the outfit into shape, and being a finished music scholar, he insisted that his men should play as much classical as popular music.

After the first World War, when Col. Arthur Little was named to the command of the regiment, he issued an order that the band should play only jazz and military marches. Lieut. Simpson defied the order, continued to play classical music on all appropriate occasions and was relieved of his commission by Col. Little.

The Monarch Lodge of Elks, one of the strongest units in Elkdom, approved of the attitude taken by Lieut. Simpson and invited the entire Old Guard band to join the lodge and become the Monarch band. The invitation was accepted. The band members resigned from the regiment and Lieut. Simpson went with them. Under his guidance, the outfit has become recognized as one of New York's best. At one time the men were on the city's payroll and gave symphonic concerts in the public parks for five years running.

Being connected with a fraternal organization famous for its parades, the Monarch band has remained an adaptable organization. That is easy to say, when marching is the order of the day, the men can take their places at the head of the line and play the martial music. But after the parade, they become once more a symphonic outfit. Lieut. Simpson's organization, now composed of seventy-nine men, gives free public concerts all through the winter either in Harlem or Brooklyn. As a symphonic unit, it is one of New York's greatest cultural achievements.

JUN 7 1941

Atlanta, Ga. Constitution
June 25, 1941

BLEND IN MUSIC SEEN.

The music of the future will be a combination of serious music and jazz, according to Duke Ellington, Negro orchestra leader and composer, who was in Vancouver recently. "Each has already influenced the other," Ellington said.

Constitution
Atlanta, Georgia

Cab Calloway Brings Talented Array Here

King of Hi-De-Ho To Play at City Auditorium Tonight.

Cab Calloway, king of hi-de-ho, returns to Atlanta tonight to perform for the first dance session held in the city auditorium in many months.

In addition to Cab's virident vocalizing, featured in tonight's show will be Cozy Cole, sensational drummer; Benny Payne, pianist; Chu Berry, billed as the "world's greatest tenor saxophonist," and a new organization with the Calloway band called the Cab Jivers.

Calloway, who has been on tour of the south for the past month, will head for Chicago following the Atlanta date, where he is to fill a four-week engagement at Hotel Sherman's famed Panther room.

A special section has been reserved for white spectators.

Afro-American
Baltimore, Maryland

Colored Arrangers with White Bands

NEW YORK — Practically all of the leading colored arrangers have worked for white bands at one time or another, it was revealed to the AFRO by Leonard G. Feathers of the Ivan Black Agency.

Fletcher Henderson, Jimmy Mundy, Cy Oliver and William Moore, Jr., all have worked for Benny Goodman. Moore is now with Charlie Barnet and is considered by Barnet as one of the best in the business.

Journal and Guide
Norfolk, Virginia

Race Musician Who Worked 15 Years For White Maestro Honored With Banquet

NOV 1 1941

NEW YORK CITY—Holding some kind of a record for the number of consecutive years spent in one act, Charles "Ted Lewis' Shadow" Whittier was tendered a testimonial dinner at the expiration of 15 years of service with the white bandleader. Both Whittier and Lewis retired from the entertainment field.

Friends of the comedian-singer-dancer have long felt that he has never been given the public recognition that his continued successes have warranted.

Whittier has been an important cog in the Lewis organization, which has, in the past 15 years, toured throughout the States and the Continent.

The dinner was held at Jimmie Daniels' Cafe, 114 West 116th Street, on Friday evening, October 24. Dan Burley, newspaperman, acted as master of ceremonies. Among guests were: Ted Lewis, W. C. Handy and Sara Pelham Speaks.

NOV 1 1941

The committee sponsoring the affair was composed of Roberta Bosley, Selma Day, Mary Parker, Margaret Cartwright, Emerald Gartrelle, Hortense Love and Gladys Lupue.

40a-1941

GROWING UP



Bernice and Dolores Calvin, 16 and 13-year-old pianists, who were recently awarded top honrs—the coveted medal and a special prize and highest ribbon honors by the New York Philharmonic Society. In an exclusive interview with Mr. L. Baynard Whitney they tell how they did it. Mrs. Andrew Carnegie presented the awards.

Calvin Sisters, Brilliant Young Pianists, Reveal Very Mature Minds During Interview Concerning Their Career

New York, May 20.—Forecasters at graduating exercises fond of foretelling the careers of "those most likely to succeed," would discover excellent material in the budding careers of the Calvin Sisters—Bernice Joyce 16, and Dolores Maxine 13, musician-daughters of the late Floyd J. Calvin, astute journalist.

Their most recent achievements were winning top honors on April 18, 1941 in the music notebook contest at Carnegie Hall, New York with awards from the Philharmonic Symphony-Society Concerts for Young People. Amid the applause of over 6,000 persons Bernice received the coveted medal, 1st prize plus an additional special prize awarded by Mrs. Andrew Carnegie, wife of the late multi-millionaire and philanthropist, consisting of a copy of "The Art of Enjoying Music" by Sigmund Spaeth. Mrs. Carnegie autographed her book. This talented lass captured the award for four seasons straight.

Dolores took the highest ribbon honors, the same she has done for three consecutive years, competing with over 300 children, all white, from 13 to 16 years old. The Calvin Sisters are the only sisters to be so awarded by the Philharmonic.

MAY 24 1941

How They Did It

A prodigious amount of labor was poured into the creation of the prizewinning notebooks, said Bernice and Dolores. The older sister's notebook consisted of over 200 pages, while Dolores' notebook was composed of more than 150 pages; both of them were profusely illustrated, Dolores' largely with her own drawings.

"Dolores and I made daily trips to about 15 public libraries," said Bernice, " in the course of our researches for material, which required six months to complete."

"What were your most difficult assignments?" I asked.

"We were required," replied Bernice, "to outline the structure of opera scores, concertos, and symphonic poems, and tracing the development of these forms. In our study of opera, for instance, it was necessary to delineate the development of the conflict between music and drama, showing how the best and surviving operas are those in which music and drama are well balanced."

Both notebooks included a detailed list of American and British composers with particular emphasis on Negro [illegible] and their influence upon American life and music. Bernice highlighted this phase of her work by mentioning Burleigh's collaboration with the great Dvorak in the creation of his masterpiece, "New World Symphony."

This season marks Bernice's graduation into the adult Philharmonic group. She expressed to me the precocious ambition to appear as guest soloist with the Philharmonic Symphony Orchestra by the time she is 18 years old.

The Musical Tots

"Old Souls" would be the most appropriate term to apply to these children because they manifest a deep interest not alone in the fine arts, but in practically every important phase of modern life and people.

Reared by parents who were advanced students of child training, Bernice and Dolores began their musical training as mere tots, receiving their first music lessons at the tender age of 6 and 3, respectively. Just one year later they made their first public appearances and Dolores was busy composing kindergarten tunes.

Their 1937 debut was a signal success and included favorable criticism in the music column of the august New York Times. was unanimous praise and agreement that they were on their way to a brilliant career in music.

The late Richard Copley, manager of Roland Hayes and Josef Hoffman, was moved to write them a personal letter of encouragement, saying, "Recognition in the New York Times clearly indicates that the children have something that should be cultivated."

So outstanding was their talent that they attracted the personal interest of Maria Carreas, one of the greatest pianists of modern times, who gave the sisters a scholarship to study with her. This is their present good fortune for they are now being trained for the finest possible future in music. Mme. Carreas, their teacher, enjoys the unique distinction of being the only artist who ever appeared five times as guest solo artist with the New York Philharmonic Orchestra in one season.

The late Ernest Schelling, another luminary in the modern musical world, also took an active interest in the Calvin Sisters. At the passing of this great composer in 1939, Dolores dedicated a musical composition to him and it won the Philharmonic prize. "An excellent piece of work," this was the coveted appraisal of Mr. Schelling's secretary, Barnett Byman.

Dolores has composed many other compositions which she played at her numerous concerts with Bernice. Our young composer disclosed that altho she loved people, she is moved more deeply by the beauties of nature. One of her unconscious habits is translating many of her daily experiences and inspirations into melodies.

Pleasing Contrasts

The interviewer was pleasantly surprised when he discovered one of the sister's secrets: Dolores has an ambition to scout out musical talent among the underprivileged. She says that when her income permits, she intends to take in these children and care for them at my own expense and see to it that they get the best possible musical training." What does Bernice think of this idea? "I think it's grand," she said. "There is so much hidden talent in our race."

So already they are thinking in terms of unselfish service and not alone of fame and fortune and altho each of them may have individual plans and aspirations, they both plan to help each other.

Bernice is cool headed, conservative, thoughtful and ruled more by her head than her heart. Dolores is more amiable, deeply altruistic and ruled more by her heart than her head.

Musically, Dolores intends to become a "best composer," while Bernice aspires to the highest realms of the concert pianist and desires to be a "best interpreter."

Indeed, The Bernice and The Dolores, (as a friend is fond of calling them,) are all set for a non-stop flight to success.

Chicago Tribune
Chicago, Illinois

BETTER RACE RELATIONS.

A week or so ago Miss Marian Anderson sang before an audience of 5,000 in Jackson, Miss. We quote from the account of the event published on the first page of the Jackson Daily News on Oct. 21:

"The song recital of Marian Anderson last night was easily the greatest personal and artistic triumph in the musical history of this city. . . . Marian Anderson is easily the greatest living contralto. An audience of 5,000 people, two-thirds of them white, was an ans[illegible] from the deep south to the silly race prejudice shown toward Marian Anderson in some parts of the country, chiefly in northern and eastern cities. . . . Much more of the applause with which she was showered came from white persons than from members of her own race. . . . The program came to a thumping climax when she gave 'Suwanee River' as the final number, inviting the audience to join with her. Fully three thousand persons lifted their voices and almost lifted the steel rafters. . . . It was a thrill that will be long remembered."

Here is evidence that the terrible problem of race relations in this country is, if not near solution, at least beginning to yield. The uglier and more humiliating of the discriminations are beginning to disappear even in the south. The credit for this achievement goes to men of good will in both races, but especially to the Negro themselves with a restraint and dignity which artists like Marian Anderson who have conducted are beyond praise.

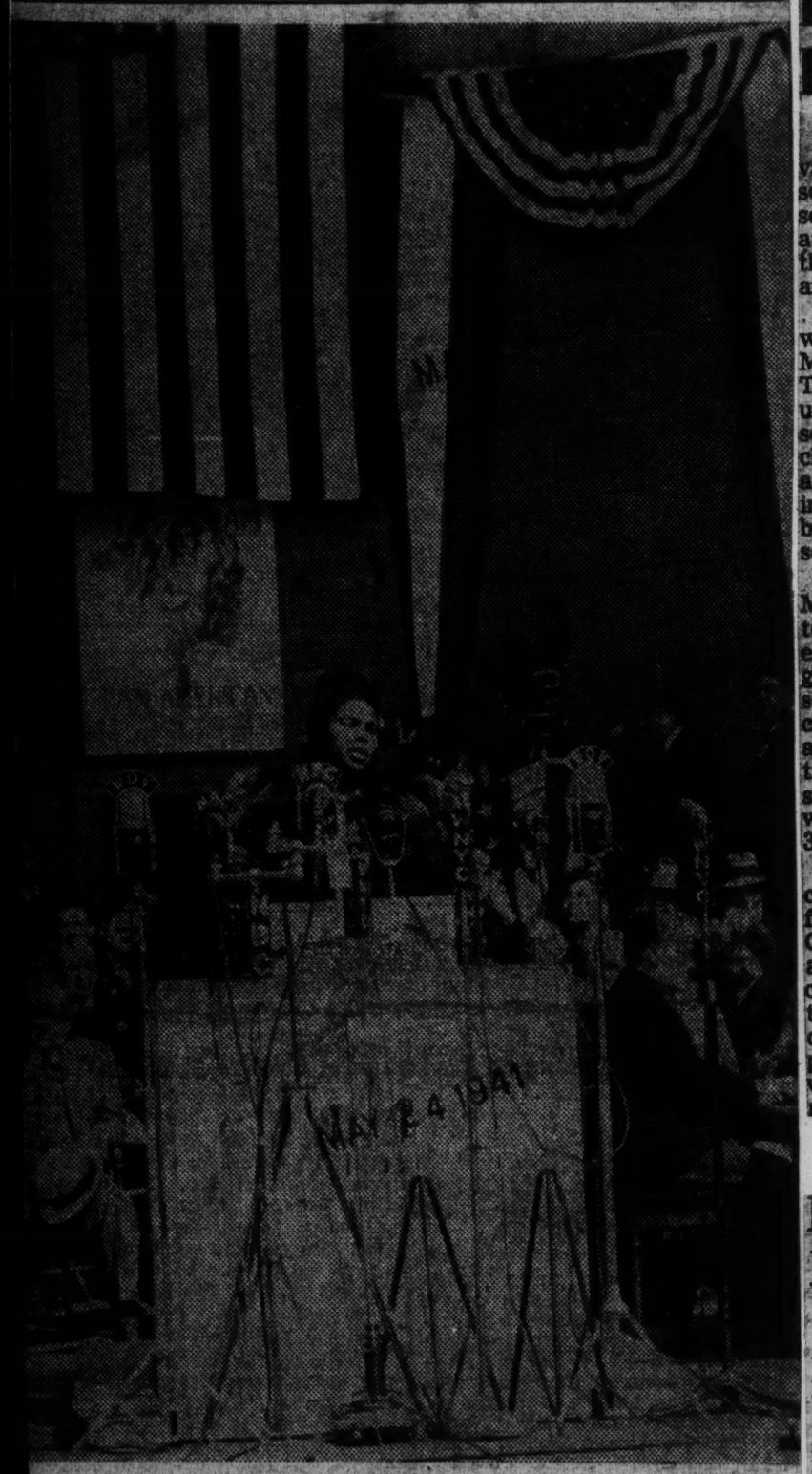
40a

NOV 1 1941

NOV 1 1941

Pittsburgh Courier
Pittsburgh, Pa.

SHE'S AN AMERICAN, TOO



Marian Anderson, famous opera singer, joined in with thousands of other Americans last Sunday in New York in celebrating "I Am An American Day." She is pictured here singing a patriotic rendition before a capacity throng.—Rowe Photo.

Richmond, Va., Times-Dispatch
May 14, 1941

Negro Music Festival Set For May 22

The fourth annual music festival of the Negro elementary schools of Richmond will be presented Thursday evening, May 22, at 8 o'clock in the auditorium of the new Baker School, St. Paul and Charity Streets.

All participants in this festival will be drawn from Moore, George Mason, Elba and Baker Schools. The program will include individual school choruses, speech choirs, soloists and folk dances. The choruses, speech choirs, soloists and folk dances. The choruses and individual units will be directed by teachers in the participating schools.

Directing the festival will be Mrs. Odessa Dawson Randolph, teacher of music in the Negro elementary schools. The first three groups on the program will present the individual school choruses, choral speaking groups, soloists and folk dances under the direction of the teachers from the respective schools. The final group will feature a combined chorus of 300 voices.

Because of the limited seating capacity at Baker School, all seats for the festival will be reserved. Cards for the affair will be available through the teachers in charge of the groups in the participating schools will be ready for distribution May 19. All interested patrons are urged to make reservations in advance, as no standing room will be available.

Washington Post
Washington, D. C.

Miss Maynor Wins Hampton Award

Hampton, Va., May 27 (AP).—Hampton Institute today presented to Dorothy Maynor, young soprano, its alumni award as the college's outstanding alumnus of 1940. She was voted the award by the 54 Hampton alumni chapters throughout the country.

Atlanta, Ga. Journal
May 9, 1941

Joint Concert at Spelman Friday

The major activity of the affiliated Negro institutions for their school year will be held Friday at 8 p .m. This is the Atlanta-Morehouse-Spelman Spring Concert, to be given in Sisters Chapel on the Spelman campus. On the program are the 50-piece orchestra of the schools, the Spelman and Morehouse Glee Clubs, and two soloists Vernon McClean, violinist, and Alma Stone, pianist. Professor Kemper Harreld, director of music in the affiliated institutions, will be in charge.

Observance of National Music Week at the Atlanta University Laboratory High School included a program Friday afternoon sponsored by the music appreciation class of the ninth grade, presenting Emma Latimer, pianist; Miriam Harris, clarinetist, and a girls' chorus composed of pupils of the seventh, eighth and ninth grades.

Pittsburgh Courier
Pittsburgh, Pa.

"We Are Americans Too," Published By Handy Brothers

NEW YORK, May 22—"We Are Americans Too," race patriotic song composed by Andy Razaf, Eubie Blake and Dr. Charles L. Cooke, has been published by the Handy Brothers Music Company, and is ready for immediate release.

The number, depicting in music the great part that colored Americans played in every struggle in which this country has been involved, was first introduced at the Apollo theater during the run of "Tan Manhattan." It was warmly received by the local audience, and set on a par with "God Bless America." The number received its first radio attention Saturday over station WMCA during the annual drive of the P.A.L. for needy Harlem children.

Spartanburg S. C., Herald
May 24, 1941

NEGRO SINGERS TO PRESENT CONCERT

The Clinton College Student Singers of Rock Hill will appear at the Metropolitan A.M.E. Zion church on North Dean street at 7 o'clock Wednesday night, it has been announced by the Rev. H. C. Young, pastor.

E. Warner Price is director of the choir.

The public is cordially invited to attend, and seats will be reserved for white people.

Nation
New York, N. Y.
JUL 5 1941

The marvelous "Blues of Israel" recorded by Jess Stacy and a few others of the 1935 Benny Goodman Orchestra with the extraordinary young Negro Israel Crosby on bass, is on 18114 of the second Decca Jems of Jazz album (201, $3.50) of records made here several years ago for English Parlophone. The same group plays with exciting vitality in "Three Little Words" (18114), "The Last Round-up," and "Jazz Me Blues" (18115), and Stacy, Crosby, and Krupa are excellent in "Barrelhouse" (18119), with two of Beiderbecke's negligible piano compositions played by Stacy on the reverse side. A group that includes Bunny Berrigan, Eddie Miller, and Cliff Jackson contributes a fine "Blues" and a good "I'm Coming, Virginia" (18116), and is good also in "You Took Advantage of Me" and "Chicken and Waffles" (18117). And another group that includes Pete Brown, Benny Carter, Joe Marsala, and Billy Kyle is indefinitely enjoyable in "Ocean Motion" and "Tempo di Jump" (18118). The writer of the accompanying booklet informs us that he organized the Pete Brown recording-session for Parlophone, but does not mention the man who was responsible for the best performances in these two albums. But this constitutes admirably generous behavior in that world apart in which the attitude toward a band that someone else has discovered or a concert or recording-session that someone else has organized is likely to be, very simply, "it stinks."

JUL 5 1941

Performances on recent jazz records that I have liked are the Duke Ellington-Jimmy Blanton duet "Mr. J. B. Blues" (Victor 27406), the amusing Basie Orchestra "Undecided Blues" (Okeh 6071), and Joe Sullivan's solos "Forevermore" and "Del Mar Rag" (Commodore 538). Good also are the Ellington Orchestra's "Take the 'A' Train" (Victor 27380), and the Joe Sullivan-Pee Wee Russell-Zutty Singleton "Last Time I Saw Chicago" (Commodore 537), which has some terrible African jungle stuff called "Three Deuces" on the reverse side. And Jess Stacy's piano-playing is enjoyable in the Bob Crosby Orchestra's "Burnin' the Candle at Both Ends" (Decca 3694). In the John Kirby album (Columbia C-45, $2.50) I have liked "Sweet Georgia Brown" (36001) and "Coquette" (35999, in which the solo-playing is freest in style and best; the polished performances of arrangements and the jazz versions of classics I don't care

houses
nder a
e under
bought
GGIN

at various prices by mail-order houses and all kinds of retail stores, under a number of labels and in one case under pretentious auspices, should be bought with great caution. B. H. HAGGIN

JUL 5 1941

The cheap records that are being sold

40a-1941

Pittsburgh Courier
Pittsburgh, Pa.

Portrait Of Marian Barred From Corcoran; Race Prejudice Denied

MAR 1 1941

WASHINGTON, Feb. 27.—Deep-throated Marian Anderson, who has tasted Washington's racial prejudice but subsequently transcended it by singing from the Lincoln Memorial to 75,000 persons on Easter Sun day of 1939, will not have a portrait of her shown in the Corcoran Art Gallery at its biennial exhibitions in March.

No, race prejudice has nothing to do with the refusal to permit the painting exhibited, so say the gallery officials, in answer to the charge of Paul Meltsner, internationally-known painter, who insists that the Anderson portrait is one of the best he has ever done.

It is recalled that Meltsner's portrait of Martha Graham, the white dancer, was shown at the Corcoran biennial exhibition of contemporary American paintings two years ago. His works are part of the permanent collections of many museums.

"BELOW STANDARD"

C. P. Minnigerode, director of the Corcoran gallery, is quoted as saying that the Anderson portrait was judged by a jury of professionals and it was found to be below the standard requirements for the exhibition.

The director termed "perfectly absurd" the suggestion by Meltsner that he was not invited to show the portrait of Miss Anderson because of her race and charged that the painter apparently brought up the question of race for publicity purposes.

The painter declared that the barred potrait is rich in color and has been exhibited in New York and won the acclamation of art critics there.

PHILLY PASTOR INCLUDED

Corcoran's director asserts that race prejudice doesn't exist in art and that Corcoran exhibitions have often shown the works of and by colored artists, also that the portrait of a colored Philadelphia pastor is to be in the exhibit to open on March 2

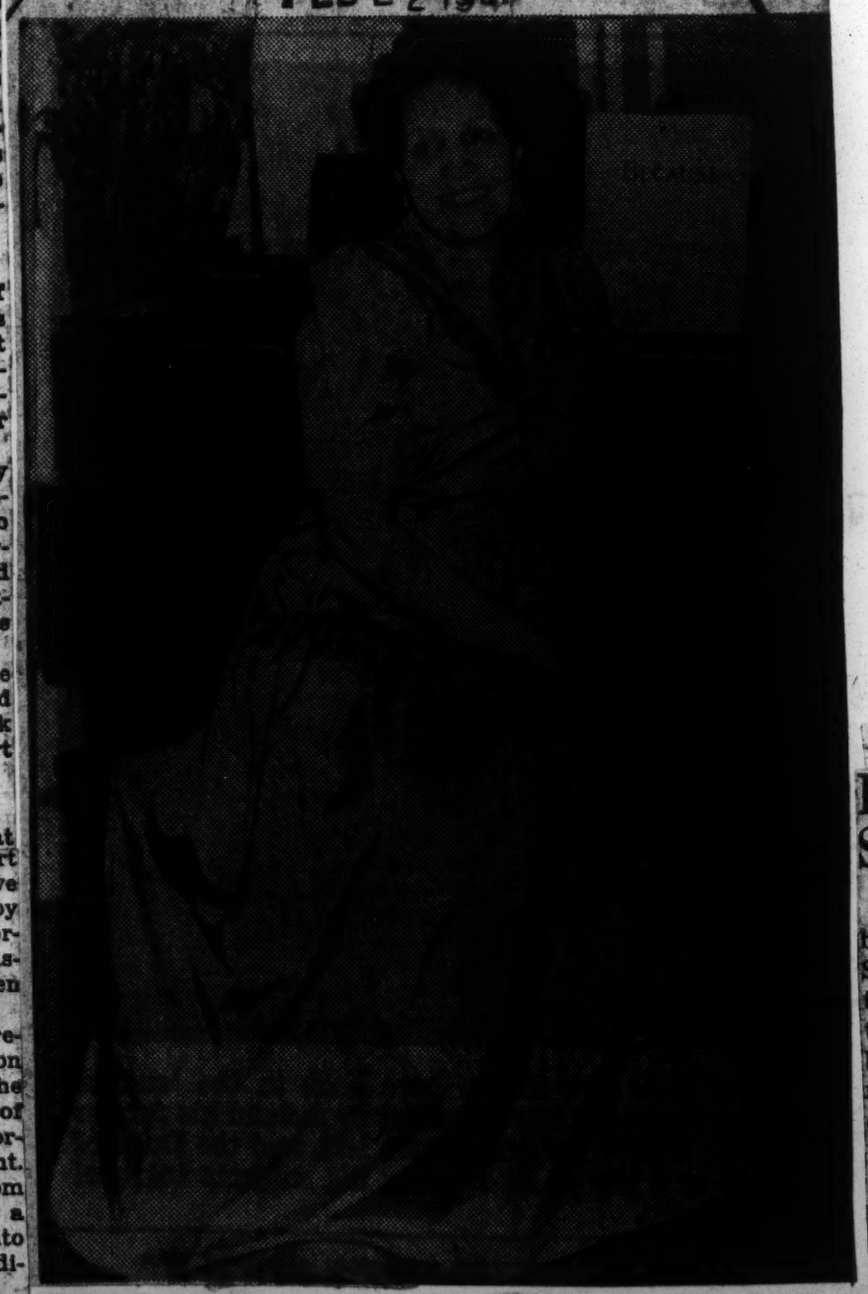
MAR 1 1941

In 1939, Miss Anderson was refused the facilities of Constitution Hall by the Daughters of the American Revolution and those of a local white high school auditorium, creating a national incident. Mrs. Rooseevlt later withdrew from membership in the D.A.R. As a result, the renowned contralto faced the greatest personal audience in her career.

Pittsburgh Courier
Pittsburgh, Pa.

COMPOSES NEW ANTHEM

FEB 22 1941



His new anthem, "City of God," the first in which he has employed the duet as opposed to the traditional solo line, is now in the process of publication. "City of God" is based on Samuel Johnson's poem by the same name, which extols the magnitude of the city of God and embraces people of every age and clime. The music, written for mixed chorus, with organ and piano accompaniment, emphasizes the symbolism of the poem.

Dr. Dett and the 50-voice Bennet College choir will go on tour in April. They will be heard over a coast to coast broadcast on April 27 from Scranton, Pa. By special permission from ASCAP, the choir will sing several of the compositions of Dr. Dett.

baritone, and Herbert St. Jahn, German-born assistant to the conductor. He plays in the orchestra and appears in the featured trio and quartet of instruments as well.

The members of the committee on arrangements from the sponsoring organization include W. L. Ransome, C. C. Scott, J. T. Hill, E. E. Smith, R. S. Anderson and W. B. Ball. Tickets may be obtained at the Mosque box office.

Some of the unusual instruments which will be heard in the concert are the bass steel guitar, which is an octave and a half lower than the standard guitar; a double bass, two and one-fourth octaves lower than the standard, and the bar-o-lin, a mandolin-like instrument with four pairs of strings.

Mr. Farnsworth stated in connection with his work with the group that he desires to prove his conviction that the electric steel guitar and its recently associated instruments have their rightful place in the execution of fine music.

Pittsburgh Courier
Pittsburgh, Pa.

Hers Was The 'Best Voice' In A Thousand

MAR 1 1941

CHICAGO, Feb. 27—The road to a bright career was opened to Miss Harriet Griffin when she won the Phil Spitalny vocal talent contest last Friday before a capacity crowd in a Chicago theatre. She was the only colored girl among six finalists who sang with Spitalny's All-Girl Orchestra.

The winner was selected by the theatre audience and they literally "tore the roof" off in applauding for Miss Griffin. The six girls were selected from among 1,000 applicants who were auditioned during the week by Maestro Spitalny and Balaban and Katz theatre talent scouts.

Miss Griffin is a student at a local music school and has one ambition, "to be a concert singer like Marian Anderson."

The young winner will sing at a Balaban and Katz theatre for one week at $100 a week. She is being called the vocal find of the year and many predict a brilliant future for her.

Richmond, Va. News-Leader
February 27, 1941

Farnsworth Brings Symphonette Here

John Farnsworth, the Canadian-born conductor of the all-Negro Steel Symphonette Players orchestra which will be heard tonight at the Mosque in a concert arranged by the local Citizens Vigilant Committee, was at one time conductor of the San Francisco Symphony Orchestra and is founder and director of the Swiss Choir of 500 male voices, of St. Louis. He is also a composer of church music.

The soloists in tonight's concert of all electrically amplified steel guitars are Kurtiz Lionel Hurtte,

March 2, 1941

Music Appreciation

By GEORGIA WAGNER MORGAN

American Music

Some critics say the only "national art music is that based upon folk music," and that in America, the great melting pot of nations, "there is no true folk music, and therefore we can have no national music."

Other critics, feeling that America has some music that is distinctively its own, classifies it as Indian, Negro, Creole, mountain white, Spanish, Californian, music of the plains (cowboy songs) and college songs.

Negro Music—Spirituals

With the old-time negro, religion was a most serious thing, and it was but natural that the songs they created referred to Biblical incidents. These were called spirituals and they are valuable contributions to music literature.

The negro has an unusual sense of rhythm, excelling all others in syncopated rhythm. And, too, his feeling for harmony is extraordinary. Some well known spirituals are: Deep River, Little David Play on Your Harp, Nobody Knows the Trouble I've Seen, Old Time Religion, Roll, Jordan, Roll, Steal Away, Swing Low, Sweet Chariot, Go Down, Moses.

Besides the spirituals, there are work songs and the negro-Creole songs.

Stephen Foster and Dan Emmett copied the negro expression for blackface minstrel performances so successfully that the best types of composed folk songs are attributed to them. (By composed folk songs we mean those of which a composer is known). Examples of these would be "Old Black Joe" and "Come Where My Love Lies Dreaming" by Foster, and "Dixie" by Emmett.

Mountain Songs

It is said that in the mountains of Kentucky, North Carolina and Tennessee most of the men are singers, and nearly every family has a poor fiddle or banjo. These people have given us a distinctive type of music which is vocal and in ballad form, the words of which tell sad or amusing incidents in everyday life. "Billy Boy" has come to us from this region.

Cowboy Songs

A peculiarly American type is the dramatic song native to the men of the plains. In these songs there is that spirit of freedom and courage which marked the West over a generation ago. "The Lone Prairie," "The Dying Cowboy," "Whoopee-Ti-Yi-Yo" are familiar comboy songs.

College Songs

No songs more fully convey the American spirit than do the two types of college songs. Namely: "The hymn which declares the dignity of the institution, and the rouser which creates enthusiasm."

Alma maters, On Wisconsin, Fair Harvard, Rambling Wreck from Georgia Tech, Fordham Run, Hurrah Pennsylvania, and many others are representative of this type. "The greatest and best folk music in the whole world is to be found in America." (Faulkner).

(This phase of the program on American music will be broadcast over WSFA Thursday, March 13, at 1:15.)

Rocky Mount, N. C., Weekly News
February 28, 1941

500 Negro Children Will Participate In Festival

Approximately 500 Negro elementary school children will participate in a music festival at the Booker T. Washington high school Friday night, it was announced today.

The program will consist of numbers from flute bands, rhythm bands, glee clubs and creative dancers from the three elementary schools—Lincoln, Pope and Holland.

A tentative program, as released by Mrs. L. Wells Reeves, director of the program, follows: Two numbers by the O. R. Pope school glee club; Lincoln school glee club, boys' chorus and girl's sextette; Annie W. Holland glee club, girl's chorus and boy's quartette. Flute band selections—Lincoln school and Annie W. Holland. Rhythemic dances; O. R. Pope school 2 group dances, Lincoln school 2 group dances and one solo dance, Annie W. Holland 2 group dances. Each rhythm band will present two numbers.

Proceeds from the program will go toward purchasing equipment for the elementary schools libraries.

Greensboro, N. C., News
March 2, 1941

HAYES, NEGRO TENOR, TO SING HERE FRIDAY

Example of Man Who Rose Above Seemingly Insurmountable Obstacles.

By J. ARCHIE HARGRAVES.

Roland Hayes, one of the great all-time tenors who will appear in concert here Friday night, March 7, in conjunction with the 50th anniversary of A. and T. college, is the living example of a man who has succeeded in spite of seemingly insurmountable obstacles.

Hayes' life and career are without parallel in the world's musical history. From barefoot boy, guiding a bullock-drawn plow on the Georgia farm of his widowed-slave-born mother, he toiled his way to the heights of world-wide musical fame, to receive universal critical acknowledgement as America's greatest native-born concert tenor of this era.

Hayes' story is a corroboration of the "fact over fiction" theory. That the south has welcomed him as a recitalist and showered praises on him, is not the least remarkable phase of his extraordinary accomplishments.

The mother of Hayes was an ex-slave, a widow with several children. From the back country of Curryville, Ga., where he was born, the family moved to Chattanooga, Tenn., where one of the boys took turns going to school while the others worked. Roland's job was in a factory that made window weights. He relieved his labors and made work of his co-workers seem easier by singing at his tasks.

To a negro teacher, Arthur Calhoun, goes the credit of first discovering Hayes' remarkable voice. Calhoun gave him vocal lessons and spurred his ambition by enabling him to listen to phonograph records of Caruso.

After Calhoun had gone with him as far as he was able, Hayes went to Fisk university and joined the famed Jubilee Singers. While on a tour which included Boston he decided to stay in that city. He studied with famed Arthur Hubbard for a period of eight hard years, often not knowing from what source he would get the next meal. At last he was ready for recital. His first was a success and netted him $2,000 and with this sum he set off for England to do more study.

It was in London that he achieved real success. The English were captivated by the charm of his voice and soon he was summoned to sing before King George V. Invitations to the continent followed and while there he received acclaim as the greatest tenor of the time.

Upon his return to America, he was welcomed with open arms and assumed his rightful place among the great concert artists of this country, appearing at leading concert halls throughout the country.

Although Hayes is now greying, the years have done little to alter his floating ethereal tones, his utter command of delicate phrasing, and his particular way of losing himself in the pathos of a spiritual which has made of him the delight of audiences throughout the world.

Pittsburgh Courier
Pittsburgh, Pa.

Salaries Of Ink Spots Set At $25,000 A Week

MAR 1 1941

HOLLYWOOD, Feb. 27 (ANP)—Originally from a low-ceiling, smoke-fogged mid-western city, four golden-voiced boys sang their way to the glittering heights of fame, opulence and international popularity. Net yet at the height of their career, the Ink Spots, with weekly earnings of $25,000, loom as potentially the highest paid Negro performers the stage has ever produced.

They are now in Hollywood for roles in 20th Century's new flicker, "The Great American Broadcast." Rehearsals for the picture began Wednesday. The picture will take nearly four weeks to complete.

Under the management of Moe Gale, the boys have proven their lucrative effects upon the box office. Two years ago they gripped the whole country with their recording of "If I Didn't Care," which will also be sung in the picture. Other numbers will be "I've Got a Bond to Pick With You."

Ft. Valley, Ga., Leader-Tribune
February 27, 1941

Negro Music Festival To Be Recorded by Library of Congress

Alan Lomax, noted Texan, authority on American folk song, now director of the Division of Folk Music in the Library of Congress, will be present on March 6, at the second annual Folk Musical Festival of the Negro state college here.

Mr. Lomax will make complete recordings of the proceedings of the festival, which is expected to attract the best Negro folk musicians from all over Georgia. Prizes are offered for the best guitar, banjo, mouth organ, and specialty instrument player. The best string band is also given a cash prize.

The festival's star guest of last year, William C. Handy, the venerable Negro composer of the St. Louis Blues, and a folk music expert in his own right, will return to the second edition of the young but highly successful festival. The college is sponsoring an evening of instrumental Negro folk music on March 6, its annual ham show on March 7, and an afternoon of rural Negro choirs in spirituals on Sunday, March 9.

It is expected that musical enthusiasts from all over the southeast will flock to this occasion, which is fast on the way to becoming one of the most noted musical events of the section.

Andalusia, Ala., Star
March 6, 1941

Negro Spirituals To Feature Service At Colored Methodist Ch.

A negro spiritual program will be given Sunday afternoon at 3:00 o'clock at the colored Methodist church of which Rev. J. D. Shivers is pastor.

The program committee will present the gifted singer of Negro Spirituals, Lucy C. Ware of Livingston, Ala., accompanied by the well-known favorite senior choir of Bethel A. M. E. Church.

The public is invited.

40a-1941

Journal and Guide
Norfolk, Virginia

Charlottesville Youngsters Proud of Band

APR 5 -1941



APR 5 -1941

Pictured above is the Jefferson High School Band of Charlottesville, Va. This group is one of the musical organizations of the school. The school also boasts of a Grammar Grade Novelty Singers Group, the Second Band, and the Singing Privateers. These groups rendered a program in the school auditorium before a large audience recently. Unifirms worn by the band in the above picture were purchased by the progressive PTA of the school. Proceeds from a recent concert by the Hampton Institute Band were used for this purpose. Officers of the band are: Waldo Johnson, president; Wilbur Portee, vice president; Miss Sara Goins, secretary; Beverly Cobbs, treasurer; and A. W. Jackson, librarian. All of the musical groups of the school are under the direction of L. Augustus Paige, a Hampton graduate, who is serving his first year at the high school.

Pittsburgh Courier
Pittsburgh, Pa.

Professor Of Music Closes Discussion On Misuse Of Negro Spirituals

APR 12 1941

By R. HAYES STRIDER, Director
Instrumental Music, Lincoln-Grant School, Covington, Ky.
—PART II—

It is my belief that the number of people who have heard spirituals through the arrangements of some of the popular orchestras is far larger than those who have heard them in the church. This is not due to the fact that the dance orchestra audience is larger but because the average maestro is a real musician and knows a good tune when he hears it and just has to use it. No, I'm not advocating the "jazzing" of spirituals but I do think the front yard should be cleaned out as the back.

APR 12 1941

I was told sometime ago that one of the most outstanding composers of these "would-be" spirituals could not write or read music and he hired someone to write down his compositions and the hired writer didn't put them down exactly as the composers played them. I've talked with this famous composer and I've heard him play. Whether he can read or write music is of little concern. I do know that he is no musician. He told me that he used to play for one of the country's most famous blues singers.

No man is to be condemned for having played "jazz" but I do not think that the church is the place for it. It is possible for the same person to write an oratorio and a popular song, only through the possession of real musical ability.

The success of Joe Louis and all outstanding Negro athletes has been due to constructive criticism both written and oral. I think creative music in the serious field has not been successful because of little or no criticism. How many people know of the outstanding work of William Grant Still outside of New York City; of the splendid arrangements of John W. Work, Jr., outside of Fisk and Yale Universities; of the many works of R. Nathaniel Dett, other than "Listen ot the Lambs."

I have talked with several ministers concerning the "jazzy" qualities of our new music and the majority heartily agree with me. The minority say: "It's what the people want—it brings in the money—it keeps the spirit high." Well, one of the largest churches in the United States does not use these "sheets" and they still manage to keep a large congregation. I feel certain that our religious activities would return to normal if the larger churches in each community would use their denominational hymnal plus the original spirituals and the anthems of our accredited contemporary musicians.

APR 12 1941

I can't agree with the musician who despises "jazz." If his confession of pure ignorance of dance forms down through the ages. The mass of the population has always needed a "lighter type" for entertainment purposes. Dancing is as old as man's syncopation, the basis of popular music is as old as Bach. Ninety per cent of Bach's music was written two or three days previous for the Sunday service and the remaining small percentage was made up of piano or clavichord numbers and dance suites. It is absolutely impossible to mix the church music and dance forms of this master-musician. Are we, the most musical of Americans, to continue in the confusing of our types? May God forbid the continuance of such.

Palatka, Fla News
April 18, 1941

NEGRO ORCHESTRA BOOKED

A few days ago I wrote a letter to my friend "Smoky" telling him that Andy Kirk and his orchestra are going to appear in this city to play for a dance engagement. Now I am telling you.

Andrew Dewey Kirk and his Clouds of Joy orchestra will come to this city tonight, April 18, to render music for a dance which is being given by the Young Men's Progressive club of Palatka.

In case you would like to know Andy's complete lineup for tonight, I am going to name it. For directing, I guess you know Kirk will steal the show. At the piano there will be Mary Lou Williams, female pianist and arranger. Jane Richmond, another female that is known plenty in the musical world, will shoulder most of the singing burden. Floyd Smith will assist in furnishing the music with his steel guitar. He does everything with this instrument with the exception of making it talk.

The rest of the lineup are composed of such well knowns as Ben Thigpen, drums; Booker Collins, bass; Don Byas, Dick Wilson, John Harrington and Buddy Miller, saxophones; Henry Wells and Theodore Donnelly, trombones; Clarence Trice, Earl Thompson and Harry Lawson, trumpets.

The dancing place will be the old reliable Palatka Booker auditorium starting at 10 o'clock p. m.

Chattanooga, Tenn., Daily Times
April 20, 1941

COLORED CHORUS CHOIR TO SING AT ST. ANDREW'S

The choir of the colored First Baptist church here, directed by Mae Ella Carter with Jessie Jackson as organist, will sing tonight at the St. Andrews Methodist church, Beech street and Union avenue, at a special musical service, it was announced yesterday by the Rev. L. E. Hoppe, pastor of the church.

The choir is composed of twenty-five of the outstanding colored singers in Chattanooga. Marian Anderson, noted colored soloist, sang in this choir before gaining national fame.

The program includes the following selections:

"Spacious Firmament," "O, Holy Saviour, Friend Unseen," "O, Lord, Thou Art My God," "Lambs," "Jesus Saviour, Pilot Me," "Closer Walk With God," "The Lord Is My Light," "Steal Away," "I Got a Home in That Rock," "Unfold Ye Portals," and "Hallelujah."

Tribune
Philadelphia, Pa.

Robeson Concert Here Will Be Held May 2

The China Aid Concert featuring Paul Robeson as soloist will in no way be disturbed by the controversy which exists in Washington.

APR 24 1941

Robeson will appear here Friday, May 2, at the Broadwood Ballroom, Broad and Wood sts., along with the Trinidad Calypso Singers and the Chin Wan, Chinese dance.

APR 24 1941

The noted soloist will sing a group of Chinese songs and will be aided by the Young Chinese Singers in one number.

Tickets may be purchased from the China Aid Council, 1703 Fidelity - Philadelphia building, 123 S. Broad street.

The Union
Cincinnati, Ohio

Four Colored Girls Receive Philharmonic Awards! Philippa Schuyler Wins Sixth Consecutive Prize!

APR 24 1941

New York—Each year this time the New York Philharmonic Society for Young People, conducted by Rudolph Ganz, gives its final concert at Carnegie Hall, the high note of the occasion being the presentation of awards to those children having the best notebooks on the season's concerts. Among the thirty-six winning first and second class honors this year were four colored children. Philippa Schuyler, 9, won first-class honors for the sixth consecutive time (five successive times for the Carnegie Hall Series and once for the Town Hall Philharmonic Series). Bernice Calvin, 16, won first class honors for the second time (two other times she has won second class honors which consist of Honorable Mention Ribbons). Dolores Calvin, 13, won second class honors, a ribbon, for the third time and Jeannie Allen, 9, won a ribbon for the first time.

Mrs. Andrew Carnegie, wife of the builder of Carnegie Hall, helped present the awards.

APR 24 1941

Philippa Schuyler, who had given a concert to a large and enthusiastic audience at Hampton Institute on Thursday evening, rushed home to be on hand to receive her award which consisted this year of the New York Philharmonic autographed by Mrs. Carnegie, Mr. Ganz and the widow of the late Ernest Schelling, founder of the Young People's Concerts. She received an extra gift of the latest Musical Game from Mrs. Schelling. She is the only child ever to have made such a consistent record of first class awards, and each year has been the youngest in the first class group. Her notebook is given the center position among the 18 selected from among the hundreds submitted, for exhibit during the week in the window of the Carl Fischer Music Company.

APR 24 1941

Knoxville, Tenn., Journal
April 23, 1941

Shiloh Presbyterian Church Sponsors Moten Concert

Etta Moten, Negro contralto, who sang here two years ago in the Knoxville High School auditorium, will be presented again Friday night at Shiloh Presbyterian Church.

The singer's concert is under the sponsorship of Alpha Kappa Alpha sorority which brings a Negro concert series here each year.

Etta Moten has been heard on several network broadcasts and appeared in motion pictures including, "Flying Down to Rio," "Gold Diggers," and "Fast and Furious."

Seats for both Negroes and white patrons will be provided.

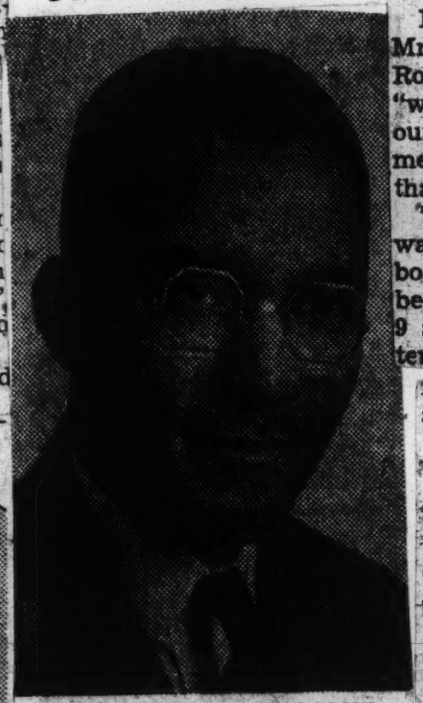


ETTA MOTEN

Atlanta, Ga Constitution
April 18, 1941

Annual spring concert will be presented at 8 o'clock tonight at Morehouse College in Sale Hall chapel under direction of Kemper Harreld, director of music in the Atlanta University System.

Tribune
Philadelphia, Pa



ANDREW F. ROSEMOND

A. F. Rosemond Named to Direct Youth Orchestra

MAY 10 1941 TIMORE

Andrew Fletcher Rosemond, well-known violinist and conductor, has been named director of the National Youth Orchestra here, Frederick R. Huber, municipal director of music, announced this week.

MAY 10 1941

Mr. Rosemond, who until recently headed the violin and chamber music department and was director of the symphonic orchestra of the school of music at Tuskegee Institute, will make his home in Baltimore and will take over his new duties on Monday when the orchestra moves to its new headquarters at Douglas Memorial Community Church.

Conducted Violin School

Prior to going to Tuskegee, Mr. Rosemond headed the violin department of the Martin-Smith Music School of New York City and before that conducted his own school in violin and stringed instruments in Richmond, Va.

He has toured the world as violinist and director of orchestras playing in Japan, China, the Philippine Islands, Singapore and many European countries.

Fills Community Need

In announcing the appointment Mr. Huber said that he felt Mr. Rosemond's fine background "will be a valuable addition to our community and will permit me to fill a gap in the musical life that has long been needed."

The NYA Orchestra, which was organized here last January, boasted thirty-five members, but because of the rehearsal hours, 9 a.m. to 12 noon, and other extenuating circumstances, many interested young people were not able to attend.

MAY 10 1941

New Rehearsal Hours

When Mr. Rosemond takes over his duties Monday, the orchestra will meet from 3:30 to 6:30 p.m., on Mondays, Wednesdays and Fridays, and from 7 to 10 p.m., on Tuesdays and Thursdays. All these meetings will be held at the Douglas Memorial Community Church, Lafayette and Madison Avenues.

Unemployed youths between the ages of 16 and 24 are eligible to join and will be paid the NYA monthly wage of $16.50 for 66 hours of work. Persons over 24 may join but will work as volunteers.

MAY 4 1941

SOME of the night club entertainers from Uptown and Downtown Café Society, who appeared in concert recently at Carnegie Hall, have been invited to repeat their brisk performances this Summer at the Lewisohn Stadium at a concert with the New York Philharmonic-Symphony Orchestra. Among those who are expected to appear are Hazel Scott, pianist and singer, Art Tatum, pianist and the Golden Gate Quartet. They will undoubtedly do their distinctive MAY 4 1941 of music straight and hot.

Palmetto Leader
Columbia, S. C.

Washington Monument Inspired "Ode To America"

"Ode To America", the new religious patriotic hymn by Jules Bledsoe, Negro baritone which was widely sung on Memorial Day owes its inspiration to a trip up the Washington Monument. While looking from the observation platform on the Monument across to Lincoln Memorial, Mr. Bledsoe was deeply affected by the contribution of Washington and Lincoln to the political thought of the United States and the vitality of this thought when it came in open conflict with the dominating philosophies of the fascist states.

"Conditions have been far from ideal in the United States for the Negro race", said Mr. Bledsoe, "but we have fundamentally sound reasons to be thankful that we are Americans, as have the people of every other minority living in our country. I am sure the Negro people would not sacrifice their American citizenship to live in France or Germany, although in some superficial aspects they receive better treatment there."

The line of the song, "O, thou land by God inspired", refers to a stirring lyric by the late Mr. Bledsoe reached his home in California following [illegible] from Washington. He has sung "Ode To America" on his recent concert tour at schools and colleges where the audience has been asked to join in the paen of triumphant praise to a freedom-loving country. He believes that as the war sentiment grooms, people of the United States will seek closer communion with religion and that much of the strength of our country will lie in genuine religious conviction, now absent in totalitarian countries.

40a-1941

Journal and Guide
Norfolk, Virginia

Philippa Walks Away With Highest Musical Honors Again

JUN 14 1941

NEW YORK CITY—Participating this week for the sixth consecutive time in the annual tournaments of the Piano Teachers Guild of America, nine-year-old Philippa Schuyler won the rating of "highest honors. indicating a grade of from 98 to 100. She received the coveted Gold Star for the sixth time. Last year when eight years old she won a place on the Guild's Distinguished Students list because she had played repertoires of 20 or more pieces with grades of 90 or more for five consecutive years.

Philippa, who has played week-end concerts in ten different states since Easter; rushed back to New York to participate in the annual Guild tournaments. She is scheduled to play in Richmond, Va., the evening of June 20; in Winchester, Va., the afternoon of June 22; in Durham, N. C., on June 23, and will bring her season's playing to a close in Springfield, Ohio, on Friday evening, June [illegible]

JUN 14 1941

JUDGE PRAISES HER

Philippa's judge at the tournament, Mrs. Jewel Hughes, well-known duo-pianist, gave a glowing report on her work, saying: "Philippa is an unusually gifted child who has a genuine flair for expression at the instrument, fine coordination, a love of her medium; in short, everything takes for the creation of a fine artist."

Philippa first played for the Guild when she was four, doing a 10-piece repertoire of her own selections, and each year thereafter has broken some kind of record. At five she played 28 pieces, at six she played 36 pieces, and at seven broke her own record with a 50-piece repertoire from memory. After that the Guild decreed twenty pieces to be the limit.

In Guild tournaments students win district, state or national honor roll awards, depending on whether they play four, six or ten or twenty pieces, although it is really the quality of their playing that counts most. The grade of "not passing" is for marks below 70; "passing" is below 80; "with honor" below 90; "high honor" above 90, and "highest honors" 98 to 100.

Pittsburgh Courier
Pittsburgh, Pa.

Colored Opera Company Makes Broadway Debut

Shows Democracy at Best As New Stars Shine—Mixed Cast Does Good With "Aida" Despite Lack of Box Office Appeal.

40a

(Special to The Courier)

NEW YORK, June 12.—When the curtain rose at the Al Jolson theatre Saturday night, history was made here and an example of democracy in its most effective and active form was established for the rest of America.

For the first time in the long and colorful theatrical classical career of gay Manhattan, here was a predominent company of Negroes lifting their voices to the strains of Verdi's immortal opera "Aida," written for and about Egyptian black folk, but heretofore, performed by whites in the confines of the great classical halls of the country.

With the exception of the great singer, Katherine Jarboro, no Negro artist has been allowed an important stab in this direction. Its present presentation by the newly formed Negro Grand Opera Company appears as a step in the right direction, opening the doors of the classical theater to a people who have been denied much too long. It was truly democracy in its truest forms.

NEW STARS BEAM

"Aida" did not have all the glamor and social prestige attached to its grand opening as the glitter and din of the Metropoltian season. There were no monied barons from Wall Street. No diamond bedecked ladies from Fifth Avenue. None of the tradition of Madison Avenue or the hauteur of Park Avenue. But there was that richness of black faces, natural voices and undenied splendor of a group of people singing their hearts out with an inborn finesse. Edna Gay as Aida displayed a voice of beauty in its high registers, though ab itcloudy at times probably due to their constant months of rehearsals. Loice Jordan as Amneris, delivered herself queenly with a voice that is sweet musically and at its best when she opens her mouth so that the tones can come out. Both these singers took several curtain calls. Pasquale Ferrare, white high ranking tenor, lived up to expectations with a commonding voice. Notwithstanding, the greatest surprise of the night came when the audience, almost to the last patron, rose and showered bravos, while the Amerres whistled and shouted for more from James Boxwill, baritone, in the role of Amonasoro. His performance equaled, if not surpassed that of any baritone observed by this writer in the almost 20-odd times Aida has been witnessed.

Summing the performance of the huge cast into one word, all was superb and appeared to much greater advantage in natural color than those who go down to the footlights at the Metropolitan Opera House painted brown. General opinion is that the National Negro Grand Opera Company will go places.

JUN 14 1941

Zachary Rosa, a Russian by birth, organized the company. G. Stabile was the conductor and Phillippe Culcasi, was stage director. The opera was presented two evenings here, opening on schedule Saturday and closing Sunday. The press has not been informed as to the future plans of the company which according to plans, should go on a tour of the country.

Chicago Defender
Chicago, Illinois

Girl, 12, Guest Of Kate Smith On Radio

40a

Carol Williams Is Praised For National Defense Song

NEW YORK.—Honors are no longer exciting to little Carol Williams, 12-year-old daughter of Mr. and Mrs. James Williams, 19 Pine street, Staten Island, for since she was eight, she has been before the public because of her outstanding contributions.

Her first [illegible] appearance was as a pianist and her most recent was as guest artist of Kate Smith over the nation-wide hookup.

Besides being an accomplished pianist, Carol Williams' essays and compositions are fast gaining nation-wide acclaim.

A pupil of grade 8-B of P.S. 17, she recently won honorable mention on essays at the Staten Island school of commerce. Was the recipient of a watch for essay in contest sponsored by the Ward Baking company, writes articles in her school paper and rendered the musical numbers for the school's recent graduation exercises.

Timely in its lyrics, Carol Williams' latest composition, "Let's All Work Together" is being called the National Defense th[illegible]

JUN 14 1941

Carol Williams father, James, has been connected with the office of Collector of Internal Revenue, New York City, for many years, first serving with the Hon. Carles H. Anderson and at present under the Hon. James Higgins.

Age-Herald

Birmingham, Ala.

Swing Music Is On The Wane And Blues Are Coming Back

And Jack Teagarden Is Doing His Bit To Boost Them Along

BY JOHN FERRIS

NEW YORK—That sultry trombone moaning above the hurly-burly of Broadway these warm Spring nights is coming from all the way across the continent where "Mister T," sometimes known as "The Big Gate," is celebrating the return of the blues.

In an industry that furnishes the nation's dance tunes to the beat of $100,000 a night, the news of "Mister T's" current success is of more than casual interest in Tin Pan Alley since more than two years ago he predicted that the blues would be next in popular favor as swing began to wane.

"Mister T"—Jack Teagarden, originally of Vernon, Tex.—was 22 when he arrived in New York in 1927 but for seven years before that he had been playing and singing the blues up and down the Mississippi.

With Glenn Miller he had made famous "The Basin Street Blues" in those years. For 10 years he was with Paul Whiteman, and in that time he saw one player after another leave to start his own band. Finally he departed with his own, a richly financed group of 16 men and two vocalists which lasted just long enough to become famous before overhead expenses sent Jack into bankruptcy.

He soon started a new band on a more economical basis, and devoted it to the blues.

"The only difference between the original blues and the blues today," Jack said recently, "is that the blues started as a form of folk music, as distinctly an American form as the waltz is a Viennese form or the polka a Central-European form. Today it exists both as a form of music and as a style of playing any music."

Jazz and swing, Teagarden observed, are the same thing and simply mean improvisation or playing around with a melody instead of sticking strictly to it and were originally a part of the blues form in which the melody was played for four bars, then improvised on while the singer decided what words to sing next.

"Jazz and swing are simply a style, a device, which can be applied to any form of music. They are a noisier aspect of the blues."

The blues, he explains, have come to be employed both in their original form and as a style. The blues form is a rigid 12-bar chorus, although Bobby Byrne's "Slow Freight," a blues, has the standard 32-bar chorus of all popular music.



HE STARTED SOMETHING—Jack Teagarden, whose trombone and voice helped carry blues music to top popularity in the late 20's, plays his "slip horn" in the manner that is again placing blue tunes as favorites.

Everybody knows how the blues started in America. How in the cotton fields of the South a lonely voice would wail in a new note, a blue note, and a chorus of workers would take it up, and how that night a forlorn lover would sing his song of woe to the same tune, and how later the refrains would be repeated in barrel houses and honky tonks as slow drag and then speeded up as over-and-over, stomps and reels.

The blues could be happy or melancholy, depending on the mood of the singer. All, however, had this in common: Each stanza had three lines, instead of the usual two or four of simple verse, and the music, consequently, had 12 bars to the strain instead of the usual eight or 16.

The singer would sing the first line, and then there would be an interval, filled in by his guitar or banjo accompaniment as he thought up his second line, which often might be a repetition of the first line. Then another interval, and then the third line.

These intervals were known as "the breaks" or "the jazz."

Here is how one of the earliest recorded blues, "Joe Turner" usually went:

"They tell me Joe Turner's come
and gone, oh, Lordy.
"They tell me Joe Turner's come
and gone, oh, Lordy,
"Got my man, an' gone."

Joe Turner was a Tennessee deputy who came to take the boys off to the chaingang. In this song the "oh, Lordy" fills in the break or jazz. As the blues spread and became better known and the singer did not have to make them up as he went along, the singer's voice or the instrument or both would wander in any improvised musical pattern it pleased.

In the beginning of the blues, the jazz was confined to those breaks, but in New Orleans its improvisations were seized upon with enthusiasm and used continuously as a style.

Jazz itself swept the country but was stifled. Its improvisation surveyed as swing, but swing, he believes, is on the down grade, and Teagarden is back to the blues.

Age-Herald

Birmingham, Ala.

Swing Music Is On The Wane And Blues Are Coming Back

And Jack Teagarden Is Doing His Bit To Boost Them Along

BY JOHN FERRIS

NEW YORK—That sultry trombone moaning above the hurly-burly of Broadway these warm Spring nights is coming from all the way across the continent where "Mister T," sometimes known as "The Big Gate," is celebrating the return of the blues.

In an industry that furnishes the nation's dance tunes to the beat of $100,000 a night, the news of "Mister T's" current success is of more than casual interest in Tin Pan Alley since more than two years ago he predicted that the blues would be next in popular favor as swing began to wane.

"Mister T"—Jack Teagarden, originally of Vernon, Tex.—was 22 when he arrived in New York in 1927 but for seven years before that he had been playing and singing the blues up and down the Mississippi.

With Glenn Miller he had made famous "The Basin Street Blues" in those years. For 10 years he was with Paul Whiteman, and in that time he saw one player after another leave to start his own band. Finally he departed with his own, a richly financed group of 16 men and two vocalists which lasted just long enough to become famous before overhead expenses sent Jack into bankruptcy.

He soon started a new band on a more economical basis, and devoted it to the blues.

"The only difference between the original blues and the blues today," Jack said recently, "is that the blues started as a form of folk music, as distinctly an American form as the waltz is a Viennese form or the polka a Central-European form. Today it exists both as a form of music and as a style of playing any music."

Jazz and swing, Teagarden observed, are the same thing and simply mean improvisation or playing around with a melody instead of sticking strictly to it and were originally a part of the blues form in which the melody was played for four bars, then improvised on while the singer decided what words to sing next.

"Jazz and swing are simply a style, a device, which can be applied to any form of music. They are a noisier aspect of the blues."

The blues, he explains, have come to be employed both in their original form and as a style. The blues form is a rigid 12-bar chorus, although Bobby Byrne's "Slow Freight," a blues, has the standard 32-bar chorus of all popular music.

Everybody knows how the blues started in America. How in the cotton fields of the South a lonely voice would wail in a new note, a blue note, and a chorus of workers would take it up, and how that night a forlorn lover would sing his song of woe to the same tune, and how later the refrains would be repeated in barrel houses and honky tonks as slow drags and then speeded up as over-and-over, stomps and reels.

The blues could be happy or melancholy, depending on the mood of the singer. All, however, had this in common: Each stanza had three lines, instead of the usual two or four of simple verse, and the music, consequently, had 12 bars to the strain instead of the usual eight or 16.

The singer would sing the first line, and then there would be an interval, filled in by his guitar or banjo accompaniment as he thought up his second line, which often might be a repetition of the first line. Then another interval, and then the third line.

These intervals were known as "the breaks" or "the jazz."

Here is how one of the earliest recorded blues, "Joe Turner" usually went:

"They tell me Joe Turner's come
and gone, oh, Lordy.
"They tell me Joe Turner's come
and gone, oh, Lordy,
"Got my man, an' gone."

Joe Turner was a Tennessee deputy who came to take the boys off to the chaingang. In this song the "oh, Lordy" fills in the break or jazz. As the blues spread and became better known and the singer did not have to make them up as he went along, the singer's voice or the instrument or both would wander in any improvised musical pattern it pleased.

In the beginning of the blues, the jazz was confined to those breaks, but in New Orleans its improvisations were seized upon with enthusiasm and used continuously as a style.

Jazz itself swept the country but was stifled. Its improvisation surveyed as swing, but swing, he believes, is on the down grade, and Teagarden is back to the blues.



HE STARTED SOMETHING—Jack Teagarden, whose trombone and voice helped carry blues music to top popularity in the late 20's, plays his "slip horn" in the manner that is again placing blue tunes as favorites.

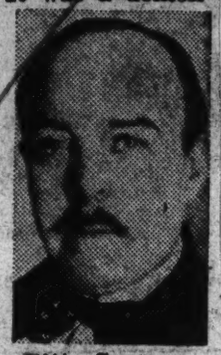
Crowd Acclaims Miss Maynor

JAN 9 1941 New York, N.Y. World Telegram

Soprano's Recital Is Fourth Event in Town Hall Series

By PITTS SANBORN.

Fourth event of the 11th Town Hall Endowment Series, Dorothy Maynor's song recital last evening drew an audience so large that part of it had to be accommodated on the stage. It was a demonstrative audience, too.



Pitts Sanborn.

The Negro soprano chose for her program some numbers in which she had been heard here before and as many in which she had not. One of the added numbers was Depuis Le Jour from Louise; another, the Guitares Et Mandolines of Grovlez, which are staples of her repertory.

It would be a pleasure to report that Miss Maynor's singing lived up to the improvement observed at her earlier Town Hall recital of this season, but unfortunately such was by no means the case.

There was a great deal of thin, shrill tone, of colorless, unsteady mezza voce, and her coloratura in the two Handel airs was inferior to her previous achievements. However, her enunciation, which was often blurred, proved admirably distinct in the Sleep air from Semele. JAN 9 1941

Although Miss Maynor's German and French are still pretty sketchy, some of her most satisfactory singing occurred in the Wiegenlied of Richard Strauss and Bizet's Adieu De L'Hotesse Arabe. A novel contribution consisted of three songs by Theodore Ward Chanler from the cycle Five Rhymes From Peacock Pie, the words by Walter de la Mare.

Arpad Sandor, the accompanying pianist, played sometimes well, sometimes less so.

* * *

Philharmonic-Symphony.

In spite of a local premiere and a semi-world premiere, the feature of last night's Philharmonic-Symphony concert in Carnegie Hall was Gustav Mahler's First Symphony.

Dimitri Mitropoulos was "Bravoed" by lusty-voiced Mahlerites and recalled repeatedly by the audience. Mr. Mitropoulos gave the long work in two sections, the regular intermission dividing it in half. Mahler prescribes a pause of at least five minutes. Mr. Mitropoulos tripled the minimum prescription. It was a welcome breathing spell after two novelties plus two Mahler movements.

The performance was one of the Greek conductor's best to date, at least for three parts of the long journey. The wide range of moods, from pastoral peace to ironic burlesque, was deftly evoked and fascinating details bristled in the vast panorama.

But the finale, despite its recurring climactic effects, went even Mahler one better in Mr. Mitropoulos' raging upheaval. And how Mahler has heaped his sonorities sky-high in that finale!

The concert opened the same way it ended—with the orchestra going full-blast. The work was one of those epidemic transcriptions from Bach—the G minor Fantasia and Fugue, by none other than Mr. Mitropoulos himself.

Mr. Mitropoulos' tremendous gusto in manoeuvring large flanks of sound is everywhere apparent in his arrangement, which enjoyed a local premiere. The fantasy expanded until one half expected the bolts to fly out of Carnegie Hall's steel framework.

The arrangement is large-scale in every sense. It leaves no gap for any musician to be caught napping. Of course, Mr. Mitropoulos' great technical mastery is in every sequence. It took something to write it. It also took something to conduct it, and something-plus to play it.

The other number was a world premiere "in a new version" of the Iowan John Verrall's Concert Piece for Strings and Horn. The piece was scored for small orchestra before the horn was promoted to soloist.

With or without horn Mr. Verrall's work would sound substantially the same, tame, repetitious, and academic, with one or two flashes of wit to light up the barren stretches surrounding them. Mr. Mitropoulos elicited some brilliant tone from the strings, and Mr. Verrall came to the stage for a bow.

L. B.

JAN·9 · 1941

Special Matinee Cycle.

This season, for the first time, the annual Special Matinee Cycle at the Metropolitan Opera House will not be limited to Wagner, but will also take in Mozart. The six matinees promised will be devoted to the four works comprised in Wagner's Ring des Nibelungen (as usual unabridged) and Mozart's Don Giovanni and Le Nozze di Figaro.

The dates are announced as follows: Feb. 7, Das Rheingold; Feb. 12, Die Walkuere; Feb. 20, Siegfried; Feb. 26, Goetterdaemmerung; March 7, Don Giovanni; March 20, Le Nozze di Figaro.

The conductors in charge will be Erich Leinsdorf, Ettore Panizza and Bruno Walter.

Un Ballo In Maschera was again the Metropolitan opera last evening. Owing to the illness of Alexander Sved, Francesco Valentino had the chance to pinch-hit as Renato. Others in the cast were Mmes. Milanov, Andreva and Thorborg and Messrs. Bjoerling, Cordon and Moscona. Ettore Panizza conducted.

P. S.

Daily World
Atlanta, Georgia

May Sing In DAR Hall

MAR 5 - 1941



Belief that Marian Anderson will sing in Constitution Hall in Washington, D. C., despite the ban placed on her sometime ago, is rapidly gaining credence. The loophole is that conductors of orchestras booked to appear there are permitted to select their own soloists. One conductor, who is to appear there at an early date, it is rumored, has already selected Miss Anderson.

Daily World
Atlanta, Georgia

Louis Armstrong Now "Doctor Of Swing"



MAR 17 1941

Louis Ol' Satchmo' Armstrong, world famous trumpet player, amid a swirl of hot licks sounded on his trusty horn, accepts a Doctor of Swing degree awarded him by Brooklyn College, Booklyn, N. Y. He voiced his acceptance with a one-handed solo on the trumpet while he clasped his degree with the other hand. Members of the degree committee, all of whom are "hep to the jive" are shown helping make the presentation. (IIN)

MAR 17 1941

Daily World
Atlanta, Georgia

places in the radio entertainment and musical art.

Negro Music On The Air

MAR 15 1941

DO YOU LISTEN regularly to the numerous radio broadcasts of Negro choral groups via the various nation-wide broadcasting systems? We hear Clyde Barrie, distinguished Negro baritone, each Sunday mornnig and it's quite an inspiration. Barrie does not confine himself to Negro folk songs, but interprets all the music gems of the classics as well.

40a

MAR 15 1941

"Wings Over Jordan" now dedicated to "The Americas" rather than merely to "Negro America", is still going strong. Worth Kramer is really doing wonders in directing such a fine Negro choir. The Golden Gate Quartet, formerly of Charlotte, are perfect exponents of the Negro folk songs, and are making a great contribution. The Southernaires for years have maintained their position on the air, and are still popular national favorites. Each of these groups and many others are making their true

Constitution
Atlanta, Georgia

Stirring Love Story To Star Helen Hayes on Radio Theater

MAR 16 1941

Southernaires, Noted Negro Quartet, Pay Visit to WAGA.

By PAUL JONES

40a

During the presentation of the "Helen Hayes" theater program tonight, the "First Lady of the Theater" will breathe life into one of the most heart-stirring emotional characterizations she has ever portrayed.

The drama, Eugene O'Neill's powerful "The Straw," will have Miss Hayes in the role of the heroine, a semiinvalid, who meets a young newspaper reporter at a sanitarium. MAR 16 1941

Miss Hayes inspires the young writer to greater literary heights, and she is in turn aided to health by his attention to her. After she leaves the sanitarium, the young writer vanishes. But, realizing that he is unable to write without her inspiration, he returns.

The climax of the program is packed with the tenseness which distinguishes most of the work of Eugene O'Neill. Special music will be arranged by Mark Warnow's orchestra. The program will be heard over WGST at 9:30 o'clock tonight.

James Melton, popular tenor of radio, screen and stage, and former Georgian, will offer his own arrangements of two well-loved melodies when he appears on the Kostelanetz-Spalding and Guest program today at 3:30 o'clock over WGST.

He will sing Grieg's "I Love Thee," and Braga's "Angel's Serenade." Andre Kostelanetz will lead the orchestra in several Irish songs as a tribute to St. Patrick's Day. The orchestra also will play Chopin's "C Sharp Minor Waltz," and Wayne's "You Walked By."

Violinist Albert Spalding, who is regularly co-starred with Mr. Kostelanetz on the program, will play Tschaikowsky's "Canzonetta" as his solo contribution.

MAR 16 1941

Olivia de Havilland, beautiful screen star, will team with Robert Young and Charles Winninger to bring radio listeners an adaptation of the gay movie comedy hit "My Love Came Back," during the Screen Guild Theater program to be heard over WGST at 6:30 o'clock tonight.

Miss De Havilland, cast as the young violin student, the part she played in the movie version, turns to "swing" music in order to help finance her studies; Winninger plays the role of the music master, and Young will be the young business manager at the music school.

A three-cornered romance follows Miss De Ha[illegible] decision to "swing it." From here, the play works itself out to a very unexpected climax.

The Southernaires, internationally known Negro quartet of radio, concert and recording fame, will broadcast their regular NBC Network program direct from the studios of WAGA this morning at 9:30 o'clock. MAR 16 1941

One of the highlights of the program will be the "Weather-Beaten Whitewashed Church" service. The quartet is noted for its unique renditions of spiritual songs.

40a

Today they have arranged a program to include: "Old Black Joe," "Swanee River," "Jesus Lover of My Soul," "Sweet Hour of Prayer," "When You and I Were Young Maggie," "The Lord's Prayer," and the traditional spiritual, "Shine On Me," the latter being their closing theme.

Bidu Sayao, dazzling Brazilian diva of the Metropolitan Opera company, will make one of her rare radio appearances today when she is guest soloist on the Design for Happiness program with the Chicago Woman's Symphony orchestra. The program will be heard over WGST at 4 o'clock. MAR 16 1941

The beautiful young singer, who set a precedent when she obtained a Toscanini invitation and a 'Met' contract within the space of two months, will be heard today singing "Air de Venus" by Lully; Aria from "Lo Schiavo" by Gomes, and "Love Has Eyes," by Sir Harry Bishop.

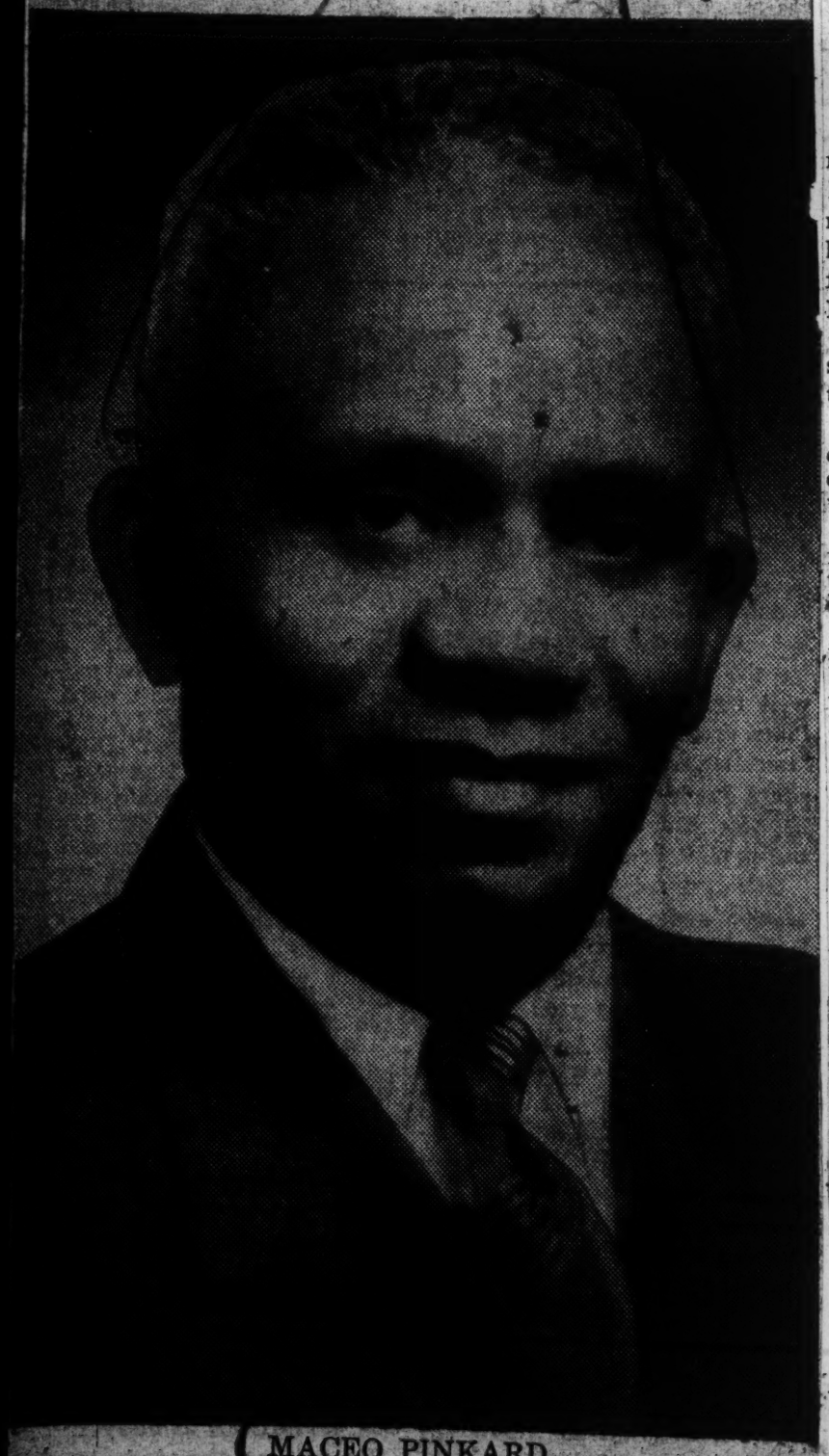
The orchestra, under the baton of Izler Solomon, will be heard in Waltz in A Flat by Brahms, "Fantasy of Childhood," comprising nursery rhymes and specially arranged by Larry Russell, and "Believe Me If All Those Endearing Young Charms."

Miss Sayao has won the acclaim of critics and lovers of fine music throughout the country since her Metropolitan Opera debut in "Manon."

40a-1941
Afro-American
Baltimore, Maryland

(Composer of Hits)

JAN 11 1941



MACEO PINKARD,
above, is the composer of many hit tunes, including "Sugar Blues," Sweet Georgia Brown," "Them There Eyes," "Here Comes the Show Boat," "I Offer You Congratulations," "It's Right Here for You," "Is That Religion?" and "Those Draftin' Blues."

Journal and Guide
Norfolk, Virginia

JAN 4 1941

Carl Diton Apologizes For Error

NEW YORK, (ANP) — To the readers of the Associated Negro Press: I am taking this opportunity to express my deep regret for having disseminated some false information in connection with Paul Robeson's Carnegie Hall recital at the beginning of the current season, at which Clara Rockmore, theremin ist, assisted.

It is all the more annoying because of the extreme pains I frequenttly take too check statewritten in haste.

The disturbing element, at last run down, is the reference to the theremin, the instrument played by Miss Rockmore, as "an antique Hebrew instrument," whereas it is neither antique nor Hebrew, but a comparatively recent electro-magnetic invention of Prof. Leon Theremin.

It is a simple looking device which the hands of the player do not touch, operating as they do in sheer space in a manner when seen at a distance as though a stringed instrument were being played, by a left-handed, let us say violin cello player,

It makes its strongest appeal perhaps, in legato, is exceedingly expensive and very limited numerically until it becomes more popular thru concerts in especially large halls.

Lucie Bigelow Rosen of this city is one of the outstanding exponents of theremin art. Again I offer humble apology.

Carl Diton, music critic
Associated Negro Press.

Afro-American
Baltimore, Maryland

JAN 18 1941

Maynor in 1940 Award Appearance

NEW [illegible] Dorothy Maynor gave the appearance, which was granted to her as winner of the Town Hall Endowment Series for 1940, at Town Hall, Thursday.

It was the fourth event in the season's endowment series.

She was heard by a fervently enthusiastic audience that filled the house to capacity with an overflow on stage. She received most applause on Strauss's "Ich schwebe."

Chorale

Her program opened with the chorale "Now Let Every Tongue Adore Thee," by Philip Nicolai, as harmonized by Bach. This was followed by two Handel arias, "O Sleep, Why Dost Thou Leave Me?" from "Semele," and "O, Had I. Jubal's Lure," from "Joshua."

Then came a group of lieder by Strauss, consisting of "Wie Sollten wir geheim sie halten," and three infrequently presented numbers, "Im Spaetboot," "Ich scwebe," and the "Wiegenlied," from Op. 41.

A French group containing Faure's "Clair de lune," and "Apres un reve" and Biret's "Adieu de l'hotesse arabe" completed the first half of the offerings.

In addition to the Chanier songs, the second part of the program was made up of three spirituals, Frank La Forge's "Cupid Captive" and two items by Mussorgsky, "Little Star" and Parasha's Reverie, and dance from "The Fair at Soorchinsk."

Time
Chicago, Illinois

JAN 27 1941

Golden Gate in Washington

Christ is seldom mentioned reverently in a nightclub, and His story has never been made into a floor show—until last year in Manhattan. Since then the gospel story, sung in a spiritual called *John the Revelator*, has regularly evoked pin-drop silence in both downtown and uptown branches of Barney Josephson's Café Society. *John the Revelator* is one of the hit songs of a Negro group named the Golden Gate Quartet, whose hushed voices, to the rhythm of reverential thigh-slaps and foot-taps, make spirituals sound—in the jazzmen's phrase—out of this world. Recently a Café Societarian, Franklin D. Roosevelt Jr., took his mother to hear the Golden Gate boys.

Last week Mrs. Roosevelt deftly slipped the quartet into the program* of the Inaugural Gala, an omnium-gatherum of music and anti-Fascist vaudeville last Sunday night in Washington's Constitution Hall. That hall, owned by the D. A. R., two years ago was forbidden to Negro Contralto Marian Anderson. Last week the D. A. R. moodily approved the Golden Gate Quartet.

JAN 27 1941

Tenors Willie Langford and Henry Owen, Baritone Willie Johnson and Basso Orlandus Wilson began singing together in Norfolk, Va.'s Booker T. Washington High School, got on local radio programs even before they graduated in 1935. They had already been on records (Bluebird) and the radio before they were discovered, barnstorming the South, by crew-cropped Jazz Pundit John Hammond. He presented them to Manhattan more than a year ago, and Café Society shortly signed them. Tenor Clyde Riddick took Willie Langford's place in the quartet.

By no means so wild, vocally and harmonically, as Mitchell's Christian Singers (an earlier Hammond find), the Golden Gate foursome have one trick all their own. In story-songs—which their best ones are—the narrator is Willie Johnson, who always wanted to be a preacher. When the time comes for Baritone Johnson to narrate, the quartet rhythmically deploys, slapping and tapping the while, closes ranks after he steps up to the microphone. Besides their manual and pedal percussion effects, the Golden Gate Quartet beat out the rhythm by precisely controlling the intake and outgo of their breaths. Their most popular songs are *Samson, Noah, Job, Jonah, Joshua Fit de Battle ob Jericho*, and a secular number—*The Preacher and the Bear*—with an old snapper: *Now Lord—if you can't help me for goodness sake, don't you help that bear.*

* On the program: Contralto Risë Stevens, Baritone Nelson Eddy, the National Symphony under Dr. Hans Kindler, Irving (*God Bless America*) Berlin, Actors Mickey Rooney, Raymond Massey, Charlie Chaplin, Actress Ethel Barrymore. Master of Ceremonies: Douglas Fairbanks Jr.

Journal and Guide
Norfolk, Virginia

★★ STAR DUST ★★

BY EDGAR T. ROUZEAU

ace Composers Face Loss In ASCAP War

Negroes have a direct stake in the current fight between the big radio interests and the American Society of Composers, Authors and Publishers, more familiarly known as ASCAP.

The late James Weldon Johnson was one of the founders of ASCAP, and there are forty-odd Negroes now who hold membership in the society. However, there are any number of distinguished Negro composers and lyricists who were never admitted to membership and today we find many of them lined up with the radio crowd.

JAN 1 1 1941

ASCAP, brainchild of the late Victor Herbert, is a co-operative organization of composers, lyricists and music publishing houses, designed to protect the performing rights of all copyrighted music produced by its members.

When we speak of ASCAP music, we mean music protected by a copyright owned by a member of ASCAP. Anyone wishing to play this music, provided the performance is being given for profit, must pay a royalty to the society, and the society, in turn, splits up this royalty and hands it out to its 1,000 members in the form of quarterly checks.

Last year the society collected approximately seven million dollars in royalties. Of the amount radio paid nearly five million dollars. ASCAP wanted to raise the radio ante this year to about eight million dollars, and radio refused to consider the proposition.

Therefore, on New Year's Day, when the old five-year contract expired, radio refused to sign a new one. That is, the networks and affiliated stations refused, but a lot of independent stations signed because they were using a considerable amout of transcribed music from phonograph records, and nearly all of this music was controlled by ASCAP.

Famous Compositions Go Off The Air

With no contract in existence, approximately 1,500,000 ASCAP songs, including most of the popular ones of the last fifty years, went off the air on New Year's Day. These pieces included W. C. Handy's "St. Louis Blues," Harry T. Burleigh's arrangement of "Deep River," Duke Ellington's "Mood Indigo," Dr. R. Nathaniel Dett's "Listen to the Lambs," and Clarence Williams' "Baby Won't You Please Come Home." You can hear these numbers now only on independent stations.

But we still have music on the air, some of it by Negro composers like Jimmie Lunceford, Jelly Roll Morton and Perry Bradford. The answer to this is Broadcast Music Incorporated, now known as BMI, which was set up by the big radio interests with a pool of close to two million dollars.

JAN 1 1 1941

As a sort of "company union," BMI's responsibility to the radio interests are three fold. 1—to provide new music by unknown composers; 2—to lure ASCAP members away from ASCAP;—and 3—to catalog all music not protectced by copyright. All music in this category is known as public domain music and may be played by anyone without penalty.

BMI proposes to pay composers one cent every time a BMI-controlled song is played by any station affiliated with one of the three big networks—National Broadcasting Company, Columbia Broadcasting System or the Mutual Broadcasting Chain. This means that if 200 stations play a given selection only once a year, the composer will receive only two dollars.

Negro members of ASCAP, who, like the white members, are graded according to the popularity of the music they have created, are accustomed to checks which sometimes run into thousands of dollars and they are afraid to monkey with the BMI plan. No bonafide Negro member has resigned from ASCAP.

Radio Interests Offer An Outlet

At this writing, competent ASCAP agents are listening in on all air lanes to detect infringement of their copyrights. Of several intances reported, a number will be made the basis of suits.

In the BMI camp, the welcome mat has been set out for all Negro composers who, in the past, had tried in vain for an ASCAP membership. And these are not the only "outsiders" who are getting a break these days. In years gone by, ASCAP-controlled publishing houses were reluctant to publish the works of new tunesmiths. Today these Negro unknowns, along with white ones, are getting their works published for the first time. They are getting this break through BMI.

JAN 1 1 1941

For Negro members of ASCAP whose quarterly checks will be very small this year, there is still a hopeful side. The sale of song sheets, which used to run as high as one million copies in the good old pre-radio days, may boom again. Too many ASCAP tunesmiths, contented with their quarterly checks, have been neglecting their work. Too many of them have been frequenting saloons and cabarets all night and spending their days in bed. Necessity is going to wake them up.

Like scores of Negro tunesmiths and composers who have found their big opportunity with BMI, the current fight between ASCAP and the radio interests may yet turn out to be the silver lining behind the clouds for them.

Knoxville, Tenn. News Sentinel
January 19, 1941

Dorothy Maynor's Concert Is Announced for Monday

Tuesday Club Gives Program Noted Singer Will Sing Here

The concert program for Dorothy Maynor, young Negro soprano who gives Community Concerts second program in Knoxville tomorrow night, was announced yesterday by Tuesday Morning Musical Club, the sponsor.

The concert will be given at Central Methodist Church. Arpad Sandar will accompany the singer.

The program begins with two numbers by Handel, includes an aria from Carmen, numbers by Brahms, Debussy, Schubert and a group of every popular Negro spirituals.

A special section of the church auditorium will be reserved for Negroes for the concert, Miss Margaret Conner, Tuesday Club president, announces.

The singer, during her first season has had the distinction of being engaged by the country's great symphony orchestra, the New York Philharmonic, the Boston Symphony, the Philadelphia and Chicago Symphonies.

She is a graduate of Hampton Institute which she entered at the age of 14 and toured Europe as a member of the Institute's famour chorus. She studied at Westminister Choir School at Princeton and was assisted by friends to continue studying for her singing career.

The numbers she will sing in Knoxville include:

I.

O Sleep, why dost thou leave me, from "Semele" ..... Handel
Oh, Had I Jubal's Lyre, from "Johua" ..... Handel

II.

Micaela's Aria, from "Carmen" .. Bizet
(Je dis que rien ne m'epouvante)

III.

Ave Maria ..... Schubert
Meine Liebe ist grun ..... Brahms
Wiegenlied ..... Strauss
Wie sollten wir geheim sie halten ..... Strauss

IV.

Beau Soir ..... Debussy
Adieu del' hotesse arabe ..... Bizet
Aria: Depuis le jour, from "Louise" ..... Charpentier

INTERMISSION

V.

Negro Spirituals:
Oh what a beautiful city ..... arr. Edward Boatner
His name so sweet, arr. Hall Johnson
I'm goin' to tell God all ma troubles ..... arr. Nathaniel Dett
Rid on, Jesus .. arr. Nathaniel Dett

VI.

Thou art risen .... S. Coleridge Taylor
Cupid Captive ..... Frank La Forge
Little Star ..... Moussorgsky
Parasha's reverie and dance ..... Moussorgsky

Black Dispatch
Oklahoma City, Okla

DAR May Give Award To Negro Girls

MAR 15 1941

WASHINGTON, (ANP) — Forced to make some sort of arrangement to care for colored paritipants, the blue noses of the D. A. R., who refused to let Marian Anderson sing in Constitution hall, have now promised to consider a plan for extension of their annual Good Citizenship pilgrimage to girl seniors in local high-schools.

Previously, the D. A. R. restricted this contest based on good citizenship to white high school seniors, which brought to the capital annually the cream of the high school corp to receive awards.

However, the local body gave Mrs. Velma Williams, member of the school board to understand that when Mrs. Roscoe Byrnes, national chairman, comes to Washington for the D. A. R. congress in April, there will be a discussion of the proposal for the extension.

The colored winner would be given some kind of an award, while the white high schools would hend their number one good citizen to be honored with other girls qualifying from the 48 states.

MAR 15 1941

Mrs. Williams told her fellow committee members that she is particularly eager that Negro girls be given recognition in this contest since it is based on the principles of good citizenship.

40a-1941

Kansas City Call
Kansas City, Mo.

MERCER COOK FINDS WAR BOYCOTTS 46 LIVING NEGRO COMPOSERS AND THEIR SONGS

The Call — Kansas City, Mo.

JAN 31 1941

By MERCER COOK

ATLANTA. — (ANP) — Not content with dominating Europe, Asia and Africa, War the Insatiable has invaded the not so harmonious world of American music. Since Dec. 31, the three major radio chains have boycotted all music controlled by the American Society of Composers, Authors and Publishers. Already the list of casualties includes "God Bless America," "The Rosary," At Dawning," "St. Louis Blues," and practically every important American song published during the past 56 years.

One of the leading Negro weeklies recently suggested editorially that the controversy does not concern us. Unfortunately, however, this point of view is extremely shortsighted. Forty-six living Negroes and the estates of four others are listsed on ASCAP's roster. This roster includes all the prominent colored composers: Harry T. Burleigh, W. C. Handy, R. Nathaniel Dett, Will Marion Cook, Clarence Cameron White, William Grant Still, Duke Ellington, J. C. Johnson, James P. Johnson, Eubie Blake, Thomas (Fats) Waller, Turner Layton, Luckey Roberts, Cecil Mack, Andy Razaf, Shelton Brooks, Clarence Williams, the Rene brothers, Spencer Williams, Joe Jordan, Chris Smith, Noble Sissle, Donald Heywood, Maceo Pinkard and Benny Carter.

This means that unless some settlement is effected, the radio will no longer present such Negro composed successes as "Sophisticated Lady," "Sweet Georgia Brown," "Ain't Misbehavin," "Charleston," "Runnin' Wild," "Some of These Days," "After You've Gone," "I'm Coming Virginia," "If I Could Be With You" and "Sleepy Time Down South." Burleigh's arrangments of "Deep River" and "Go Down Moses," R. Nathaniel Dett's "Juba Dance" and Cook's "Swing Along" are also included in the radio boycott.

The Call — Kansas City, Mo.

ASCAP Has Been Lifesaver

For many veteran Negro composers, ASCAP has long been a life-saver. Before it came upon the scene, our popular song writers had to depend solely on the royalties grudgingly paid by sometimes ephemeral and unscrupulous publishers. Negro Stephen Fosters had no assurance that they might not die penniless; and if James Bland were alive today, he would certainly find the ASCAP more genuinely appreciative of his "Carry Me Back to Old Virginny" than the state his song immortalized. In short, although Tin Pan Alley has remained the scene of a heartbreaking, merciless racket, it has benefitted immeasurably in recent years by the advent of one of the finest and most decent influences the popular song business evet knew. The rules of the society do not permit it to reveal the amount of royalties annually paid any group of members, but from what is generally known, we may safely assume that the sum disbursed to its Negro constituents is by no means negligible.

Granted that the ASCAP has been a boon to the veteran Negro composer, does not the young Negro song writer stand to gain if the radio wins its fight against the old established tune smiths? Here again the facts seem to point in the opposite direction, for the radio is seeking to establish a one-publisher monopoly over music, Broadcast Music Incorporated, and monopolies have never been kindly disposed to the underdog. It is obvious that a free-lance Negro composer — and few of our writers have ever served on the staff of the various important publishing houses — would have a better chance of getting a song accepted for publication when there were 100 possible outlets for his composition.

Few people realize just how much of a monopoly radio is. Three mammoth chains control stations, artists, programs, musicians, records — Columbia records being an affiliate of CGS, and Victor of NBC — many newspapers and concert bureaus. If the Broadcasting barons win the present controversy, they will have added the composers and publishers to this imposing list.

Treatment by Radio

Even with the three chains competing against the other, the Negro performer has not found adequate employment on the air. In 1939, when radio did $170,000,000 worth of business and paid less than $4,000,000 to ASCAP, the Negro composer doubtless received a larger percentage of the latter sum than the Negro artist did of the 170 millions. Negro technicians and announcers have been noticeably absent in the broadcasting business. It would, moreover, be interesting to determine to what extent the networks are responsible for the current demise of the Negro orchestra. With few exceptions, the Negro has been radio's stepchild, a relationship which hardly argues well for the colored composer under a BMI regime.

The ASCAP, on the other hand, has been a more democratic organization. The late James Weldon Johnson was among its charter members. Negroes have been welcome guests at its annual dinners. Composers like W. C. Handy have been elevated to its class "A" and allotted top royalties. Naturally, some members have been dissatisfied with the amount paid them, but rarely have they atributed this to racial discrimination. In adversity, black and white members alike have shared the benefits of the society's relief fund. By the same token, requirements for election to membership have been no more stringent for applicants of one race than of another. As no democracy is perfect, there have obviously been some shortcomings in ASCAP's operations; however, the fair-minded attitude of President Gene Buck seemed to indicate that in time any and all injustices would have been eradicated.

Not only in racial implications but also in the more general aspects of the present controversy, the ASCAP seems to deserve public sympathy. In the pre-radio days, popular songs sometimes sold a million copies or more. Constant repetition of current tunes on the air has reduced this sale by more than nine-tenths. It is only fair, therefore, that the radio should compensate for this deficit for which it alone has been responsible. On many programs, music is really radio's staff of life, but the broadcasters have never been willing to make adequate payment for this indispensable product.

Each Saturday night "Hit Parade", for example, netted $4,000 for the artists. $11,500 for the radio, but only $218.50 for the men who wrote the music which made the program possible. Moreover, ASCAP's income was never derived from the chains but from the individual stations. Because of the monopalistic nature of present day radio it was deemed more equitable for the chains themselves to pay; the three to seven percent which ASCAP requested could hardly be considered exhorbitant. The radio refused, however, and the present boycott of American music has resulted. It should also be noted that the broadcasters have refused the society's suggestion that the dispute might be arbitrated.

In conclusion, common justice as well as the Negro composer's best interests tilt the scales heavily in favor of the ASCAP. Music to which the American Negro has made such significant contributions in the past, has always been a difficult field in which to gain recognition. If the ASCAP should lose this fight, the Negro composer would find himself even more seriously disadvantaged in the future. A postcard to your local radio station protesting against the ban of your favorite music might help the Negro composer of yesterday, today and tomorrow.

Nashville, Tenn. Banner
February 6, 1941

Etta Moten To Sing In City Tomorrow

Etta Moten, Negro singer, will appear here Friday night at 8 o'clock at the Tennessee State College Auditorium, under auspices of the Negro Women's Field Army for Control of Cancer.

Mildred Hale Freeman, director of the Tennessee division, is in charge of arrangements.

Mrs. Freeman says records in Tennessee show that in 1939, 343 of the 2,112 persons who died of cancer were Negroes. In Nashville, she said, forty-nine of the 194 deaths from cancer were Negroes.

Proceeds from the concert will be used to help fight the disease among Negroes. Tickets are on sale at Strobel's Music Shop, Brown's Pharmacy, Price's Pharmacy, Cotton Brothers, and the People's Drug Store.

McComb, Miss. Journal
January 30, 1941

NEGRO FESTIVAL OF MUSIC DATED

Burglundtown School to Be Scene on Friday, January 31

The first annual Southwest Mississippi Music festival, including the high schools, church choirs, and quartets of seven counties in Southwest Mississippi will be presented at the Burglundtown negro school Friday, January 31.

Purpose of this festival is to create appreciation for the better types of music in the schools, homes, churches and communities; to provide opportunity for pupils in the schools of Southwest Mississippi to give expression to their musical ability, and to bring about a closer cooperation between schools, churches, and the community in fostering worthwhile programs.

The program for the day includes:

9 a. m. Registration; 10 a. m., symposium-music in the public school, conducted by Prof. F. D. Hall, head of the music department of Dillard University, New Orleans, La. Music in the churches and community, conducted by Prof. A. M. Lovelace, head of the music department of Jackson College, Jackson, Miss.; 2:45 p. m., first concert given by the high school groups; 7 p. m., second concert, given by church choirs, community groups, quartets, and special talent.

Groups from the following counties will take part in this festival—Amite, Pike, Copiah, Marion, Claiborne and Walthall.

The day will be one of music instruction, appreciation, and entertainment for all music lovers of Southwest Mississippi.

The public is invited to attend, and a special invitation is extended to the white friends of Southwest Mississippi.

A small fee will be charged to cover expenses of speakers and advertising.

Chicago Bee
Chicago, Illinois

BETWEEN THE LINES

JAN 19 1941

By DEAN GORDON HANCOCK

MANHOOD IN THE RAW

Many years ago I deplored, in one of my releases, the denaturing of Negro songs. In an attempt to change these songs from the spiritual to the classical level various "composers" have denatured these songs in a way that detracts from their beauty and pathos. Our white friends who are so fond of Negro sons ought to hear them sung by Negroes in and around Augusta, Ga., where they are sung in the raw.

I spent a night in Augusta many years ago and found myself next door to a typical Georgia revival with a minister in charge, a typical graduate of "Whoop University." Such singing I have never heard before or since. For many months thereafter I could hear in my mind those plaintive songs so full and so deep. It was a night of rare enjoyment and I shall never forget it College professors with their "glee clubs" and choral groups can sing the denatured Negro songs in a way to please a public who have not heard the original Negro songs. But to those of us who have heard these songs in the raw these college performances always leave something to be desired.

In the matter of manhood we have the initiates and novitiates and the sophisticates. But it is good sometimes to view manhood in the raw, manhood of the Nat Turner variety, etc . . . . The Christmas of 1940 will be a memorable one the balance of my life; for I chanced upon a man at Union, S. C., named Shelton Ruff whose life narrative is one of the most dazzling examples of manhood in the raw. He represents the type of Negro who has laid our present foundations and who becomes such stalwart challenge to the younger generation so long on degrees and big talk and so short oftimes on performance.

I just happened up about dinner time at Mr. Ruff's and when I saw what was on his table without any advance notice and what he would not find on mine after such notice, I felt like sneaking away and hiding some diplomas upon the walls of my home. Mr. Ruff is the father of 11 children, all of whom he sent to college. In fact, two died in college. He sent them to Benedict, Allen, Morehouse, Lincoln, Hampton,

He had a son to graduate from one of these colleges and land in a semi-menial jobs. Deacon Ruff got on the train and finds him and admonished him thus: "My son, if you cannot make a living doing the thing you are trained to do, certainly you can not make it at this make-shift job." The old man's pluck stirred the son who went out into his chosen field and is making good.

Deacon had a son living in New York City paying $65 per month for rent. He betook himself to New York and lectured his son thusly: "My son, if you are able to pay $65 per month for rent you certainly can buy your apartment." The son took him at his word and today owns his apartment. Remember now the old man who knows nothing about education said it could be done; and the "educated" son said it could not be done. Manhood is merely a racket. One of Deacon Ruff's white neighbors committed his boys to be advised and chastened and admonished by this fine old colored man. When Deacon Ruff was about to send his boys away to college he told the white boys that they should go away also. They did. Whatever Deacon Ruff's boys took in school such took the white boys. One of Deacon Ruff's boys specialized in chemistry and when the white boy heard about it, he also specialized in this field and last year wrote what is acknowledged one of the finest texts in chemistry to be found in the libraries of the land. He has held positions at Furman university, University of North Carolina, Tulane and Citadel. He gives Deacon Ruff all the credit for his beginning and advancement; for at one stage he decided to stop school on the score that the field was crowded.

Deacon Ruff admonished him thus: "Young man, it is not nearly as crowded up there as down here where you are proposing to stop." He went on. One of the white boys got married recently and wanted Uncle Ruff and wife to attend the wedding. They refused. The young man refused to accept their refusal and so Deacon Ruff took his wife and baby boy and drove his Model T a hundred miles to the wedding. They were ushered into the great church with the other members of the family and given seats of prominence and invited to the reception. The bride's parents received the deacon and wife with open arms.

These men in the raw are opening holes for the race in the hard lines of opposition. God bless them!

Journal and Guide
Norfolk, Virginia

The Gifted Do That, He Writes

Always Grateful When His Pupils Reach Success

JAN 25 1941

GREENSBORO, N. C. — That Dorothy Maynor was discovered by any great music critic, or even by her first teacher, Dr. R. Nathaniel Dett, former director of music at Hampton Institute, but now head of the music department at Bennett College, has little bearing on the success she has attained today.

Dr. Dett, recently given credit for discovering and developing her musical talent, in a letter to the Journal and Guide this week discounts the "discovery" theory by saying "gifted people have the knack of discovering themselves."

To further bring out his contention, Dr. Dett recites an interest experience with the now famous singer during her student days at Hampton, in which her desire to succeed was vividly expresed.

Miss Maynor returns to the scene of her humble beginning as a musician this Friday night when she appears in recital in Ogden Hall at Hampton Institute, and where Dr. Dett added to his laurels as director of the famous Hampton Institute Choir.

The text of Dr. Dett's letter follows:

JAN 25 1941

DR. DETT WRITES

"I write to thank you for the copy of the tear-sheet from your issue of December 21st, carrying the editorial in which you credit my work in regards to Miss Dorothy Maynor.

"There have been several of these argumentative notices, none of which I have paid the slightest attention to because it seems to me such arguments are rather futile.

"No one discovers a genius; gifted people have the knack of discovering themselves. If they do not discover themselves, they seldom amount to anything regardless of how great their talent may be.

"As you know, Miss Maynor was withthe Hampton choir for about nine years, you know also she studied voice with me privately for about three years. One little incident which I recall in connection withher work as a student will illustrate what I mean by 'talent discovering itself.'

KEEN ENTHUSIASM

"We were working on "My Sweet Repose," by Schubert, which has a climax, you will recall, on high 'A.' In most of the editions this is marked merely 'forte,' but I called Miss Maynor's attention to the fact that if she would strike the note 'forte,' sustain it, and gradually reduce the volume, she would obtain a greater musical effect.

"This is by no means an easy musical feat, but Miss Mavnor went to work. I think we worked on two measures of that song for at least six weeks, at the end of which time, her enthusiasm was as ken as it was the first day.

"This is the song which Miss Maynor sang as an encore after the tremendous applause received for her rendition, of Schubert's "Almighty" with the Hampton Glee Club, which was the occasion in Mr. Gordon's enthusiastic review.

PRAISED BY TEACHERS

"You may not know something I have not often told, that a number of teachers from the Southern Music Conference had remained to hear our glee club concert and at the conclusion of the recital came to personally express to me their appreciation for what I had done with my pupil: saying they had heard one of our most famous American artists sing the same number, but that he had achieved not an effect comparable to what this student had obtained and that they felt the teacher as well as pupil should be commended.

JAN 25

"It matters little who gets the credit for Miss Maynor's or any other artist's talent. I am always grateful, when my pupils succeed, that I have had the opportunity to serve in a cause which has proven itself worthwhile; I have often been humbled by the amazing gifts of some unherladed applicant. Not infrequently I am fearful lest I may have missed some deserving neophyte, who with a little more encouragement might have gotten further along the path."

News
Birmingham, Ala.

Authority On Negro Spirituals Passes

Geroge A. Miller, 69, Birmingham musician and composer, who had become widely known for his work with Negro music, died Sunday at his home, 1421 South Fourteenth Street.

Mr. Miller, an engineering expert, had devoted much of his time to music in recent years. A native of South Carolina, he was a member of the Musical Round Table of New York City and had written a series of articles on music for The Birmingham News-Age-Herald.

In 1938, a symphonic suite based on Mr. Miller's compositions and orchestrated by G. A. Brower, was played for the first time by the Birmingham Civic Symphony Orchestra. It was named "Sylvania," after Mr. Miller's ancestral home in Anderson County, South Carolina, where he had learned Negro spirituals as a chi

FEB 10 1941

A resident of Birmingham for several years, Mr. Miller was adjutant and chief of staff of the Southeastern Division of the Sons of Confederate Veterans.

Surviving are his wife; two sisters, Mrs. Carroll Miller Sutton and Mrs. Mae Miller Dunbar, and a cousin, Mrs. Lily Strickland, all of New York City.

Services will be held at 10:30 a.m. Tuesday at Ridout's Chapel. Burial will be in Elmwood Cemetery.

Pallbearers will be H. H. K. Jefferson, Frank Butler, Mike Hoke, William Pitts, Charles A. Fell and T. J. Boone. Honorary pallbearers will be Carl Wittichen, Edward Rice, Henry Cobb and W. R. Gignilliat.



MUSICIAN DIES—George A. Miller (above), widely-known composer, whose work has brought Negro music to the fore, died Sunday afternoon at his residence at 421 South Fourteenth Street.

40a-1941

Chicago Defender
Chicago, Illinois

KATE SMITH DISCOVERS YOUNG STAR



The radio star, Kate Smith, who knows and recognizes talent regardless of race, creed or color, is shown here with her latest find, the youthful Carol Williams, whose essays, articles and her musical talent have placed her high among child prodigees. Carol Williams was guest star on the Kate Smith radio hour, and her latest composition, "Let's Work Together," was heard over the nation-wide hook-up.

The First Reader

By HARRY HANSEN.

W. C. Handy, Father of the Blues, Took to Folk Melodies Hesitantly, He Confesses in His Autobiography

Sixty-seven years have passed since W. C. Handy was born in a log cabin in Florence, Ala., "eight years after the surrender." And 32 years have gone since Bandmaster Handy used to take the slow train on the Peavine from Clarksdale, Miss., to Memphis to make campaign music for E. H. Crump. There was one tune that Handy had composed, and some nights, when he was in Pee Wee's Beale St. saloon, he would write out these lines for it on Pee Wee's cigar stand:

Mr. Crump won't 'low no easy riders here.
Mr. Crump won't 'low no easy riders here.
We don't care what Mr. Crump don't 'low;
We don't care what Mr. Crump don't 'low;
Mr. Crump can go an' walk hisself some air.

Mr. Crump didn't know about these defiant words and never heard them, but after he was elected Mayor of Memphis the tune was still good, so W. C. Handy put it on paper and published it as the Memphis Blues. In his characteristic biography, **Father of the Blues**, he writes that it became "the first of all the many blues, and it set a new fashion in American popular music and contributed to the rise of jazz, or, if you prefer, swing, and even boogie-woogie." It was followed by a flood of blues, and the daddy of the rhythm composed, among others, the St. Louis Blues and the Beale Street Blues to change the dance steps of the world. (Macmillan, $3.)

• • •

W. C. Handy Discovers Folk Melodies.

The story of how Bandmaster Handy began to play and compose the authentic music of the people, after having been a minstrel man and played "dressed-up" music, is an American document. The narrative is probably pretty much his own, although Arna Bontemps is credited as editor on the title page and Abbe Niles has written a foreword. Nobody has spoiled W. C. Handy's own recital of how he employed the first saxophone in an orchestra and developed an ear to the response of the dance crowds to notes and rhythms that he had detected in the mannerisms of the dancers.

He had been buffeted about on all the slow trains of the country with Mahara's Minstrels when he had two offers—to direct a municipal band of white musicians in a Michigan town and to direct a colored K. of P. band in Clarksdale, Miss. "I turned my face southward and settled down there, that I might inevitably to the blues," writes Mr. Handy. And there he played in all the towns and hamlets so well described by the line of a song sung by a guitar player, "Where the Southern Crosses the Dog," the Dog being the Yazoo Delta Railroad, locally known as the Yellow Dog.

"At first folk melodies were kept in the back rooms of my mind," confesses Mr. Handy. "I hasten to confess that I took up with low-folk forms hesitantly. I approached them with a certain fear and trembling. I began raising my eyebrows and wondering if they were quite the thing." In Cleveland, Miss., somebody asked him to play some of "our native music." He played an oldtime Southern melody. Then somebody asked if he would object if a local band played a few dances. The local band was led by "a long-legged chocolate boy" and consisted of a battered guitar, a mandolin and a worn-out bass."

But they strummed one of those "over-and-over strains" with "a disturbing monotony"; the dancers enjoyed it and threw a rain of silver at the boys—more money than Handy's nine musicians were paid for the engagement. "Then I saw the beauty of primitive music," writes the daddy of the blues, dwelling on the river of silver which made him an American composer. From then on it was goodby to Mendelssohn.

• • •

And So the World Was Changed.

Thus a Negro composer, with a quick ear for the authentic, trained himself in the ballads and tempos of the common folk, went "across the tracks" to play for the big political dances in the slum areas, got into the heart of the Delta, later remembered in his Yellow Dog Blues. Then he started instructing Thornton's K. of P. band in the back room of Thornton's barber shop in Memphis. The story of how he snared one good musician after another will be relished by bandmen—it got him a big engagement at Dixie Park, "a sort of sun-tanned Coney Island." And there he saw something.

"I noticed something that struck me as a racial trait, and I immediately tucked it away for future use," says this sagacious composer. "It was the odd response of the dancers to Will H. Tyler's Maori." The Habanera rhythm with a tango beat caused "a sudden, proud and graceful reaction." He tried La Paloma, and it occurred again—"the same calm yet ecstatic movement." He put it into St. Louis Blues and other compositions. Thus does a composer seize upon the characteristic and the individual, for his own education. And when the dancers would shout and squeal with delight at certain measures in his blues—always the same place, too—he knew that he was in.

Now the story of W. C. Handy has many more years of it. There is the tale of his recordings, his Eastern engagements, the many attentions that were his in Chicago. There is also the story of his troubles, when he was "all in, down and out." But he had "some mighty fine friends," and he licked his troubles. A man in Brazil wrote him that he had 112 different recordings of St. Louis Blues, when W. C. Handy didn't have a record in the house. But he can put his trumpet to his lips at any time and bring forth the original notes of the music that opened America's eyes—if not times, it closed its ears.

By the way, Mr. Handy is skeptical of swing. "White orchestra leaders, concert singers and others are making commercial use of Negro music," says he. "That's why they introduced swing, which is not a musical form." Jose Iturbi had the same idea the other day. It seems like the dawn to me.

Daily World
Atlanta, Georgia

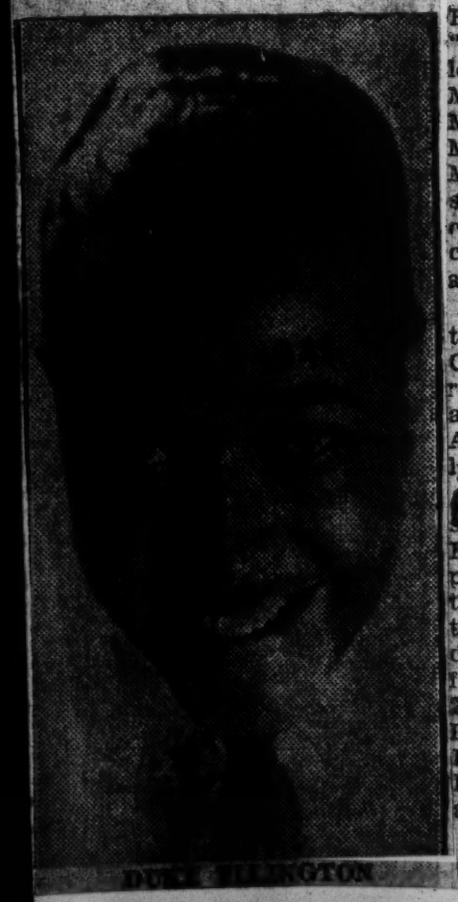
Nell Dodson Tells Of Early Struggle

By NELL DODSON

NEW YORK—(ANP)—New York was hearing a different kind of music during the hot, sultry summer of 1926. A six-man combination at the Kentucky club, just off Times Square, was bringing new, never-before-heard rhythms to the musical world. A good-looking fellow named Duke Ellington had the combo, and most of the music they played was Ellington's own compositions and so entirely different and tricky were they that New York's best bandleaders, arrangers and composers came to the Kentucky club to bring away notes and new ideas scribbled on the backs of menus.

Duke Ellington and his Kentucky club outfit came at a much needed time in the music profession. Jazz had changed from the original Dixieland style and had settled down to an uninteresting, polite style. Ellington's indigo blues and torrid tempos opened up a new horizon.

Irving Mills, one of the biggest music executives downtown at the time, in the music profession. Jazz had changed from the original Dixie land style and had settled down to an uninteresting, polite style. Ellington's indigo blues and torrid tempos opened up a new horizon.



DUKE ELLINGTON

MILLS SIGNS HIM

Irving Mills, one of the biggest music executives downtown at the time, was so impressed with the possibilities of this new band of brownskin music makers that he placed Ellington under contract, and aided him in enlarging his combination to 12 men. He made them available for recordings. "Mood Indigo," Black and Tan Fantasy," "The Jungle Band", 'The Washingtonians', 'The Harlem Footwarmers', 'The Harlem Music Masters,' 'Joe Turner's Memphis Men,' 'Sonny Greer's Memphis Men,' and 'The Whoopee Makers' all Ellington, were so sensational on records for smaller companies that three of the larger companies began to battle tooth and nail to issue Ellington discs.

Irving Mills, also seeing exploitation possibilities in the Harlem Cotton club brought Duke uptown, run a Columbia wire into the club, and son the ermine trade of Park Avenue was rubbing elbows nightly at the place with Broadway.

Duke Ellington became a musical sensation. Maurice Chevalier, the French star, making his first appearance on an American stage at the Fulton Theatre, selected Duke to share billing with him, and occupy the stage alone the entire first half of the concert. Florenz Ziegfield, the Glorious Flo, used Ellington rhythms in "Show Girl." Radio pictures picked Duke and his band to provide the musical accompaniment for the Amos 'n' Andy movie, "Check and Double Check", and "Ring Dem Bells," was born.

DUKE A GENIUS

Starting with "Mood Indigo" and "Black and Tan Fantasy," Duke Ellington's contributions to music have been extraordinary. His "Sophisticated Lady" must be mentioned also in the group of his greatest hits. Duke Ellington has freed American popular music from the text. His compositions consist of two types, the stronfly rhythmed dance bass, on the "Mood Indigo" order. Sometimes the two are combined for great effectiveness.

As a musician, Duke Ellington is a genius whose works will always be played; he ranks with Rudolf Friml, George Gershwin, Victor Herbert, as a music immortal.

As a man and a leader, Duke is in a class by himself. In spite of his phenomenal personal success he is friendly and unassuming never too busy to talk to even complete strangers. I won't forget the day soon after I came to New York when he met me backstage at the Apollo theatre. I had been introduced to him about six years previously, but as he had met hundreds of people since then, I hardly expected him to remember me. Surprisingly, he stopped me, extended his hand, and said: "Hello, there, Minneapolis! How long have you been in the Big Town?" Duke, bless him, not only remembered me, but where he had met me!

BELOVED BY MEN

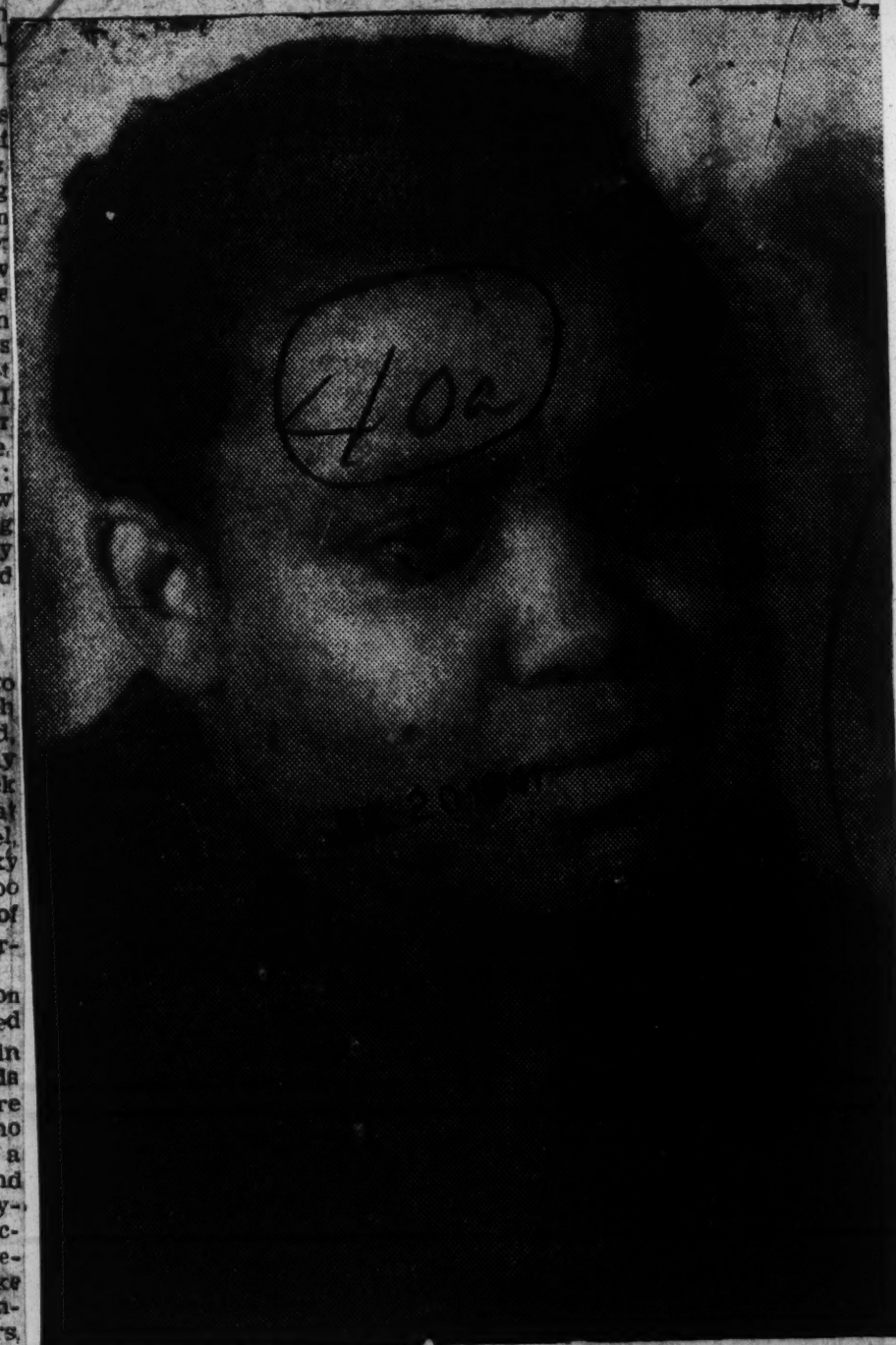
He's like that. His men would go incidentally, they're a grand bunch to hades and back for him. And of fellows. Sam Nanton, Sonny Greer, Fred Guy, Otto Hardwick were with Duke's original band at the Kentucky Club. Art Whetsel, who was also with the Kentucky club combination, died much too young and with too much ahead of him, but the boys haven't forgotten him.

Born Edward Kennedy Ellington in Washington, D. C., and tagged with the nickname of "Duke" in high school, Ellington was a soda clerk at the "Poddle Dog", where he sat in for the regular piano player when the latter took on a heavy load of fire-water and couldn't make the job. Duke played by ear, rather than by instruction, and so when the arrangement of the piano players Duke used to listen to became too involved for his uninstructed ears, he, began to improvise.

Oliver Perry heard Duke one day, and was so impressed he encouraged him to study, also giving him personal instruction. Russell Wooding gave him a job, on the condition that Duke would stick to legitimate piano and not go in for Ellington musical shinanegans. Duke stuck to legitimate piano all through one concert,—most. But as the music paused he put in a strictly Ellington break, and Wooding fired him. Duke studied some more, went to Perry and got a job directing on his bands. In 1923, he joined Wilbur Sweatman's band, but left in two years to come to New York with five of his own men.

Daily World
Atlanta, Georgia

Sings With Bing Crosby



Ruby Elzy, the Mississippi girl, whose golden voice brought her success, will shortly be heard and seen singing with Bing Crosby when Paramount's new picture, "Birth of the Blues", is released. "Rochester" plays the role of her boy friend, the first picture he has made without his "boss", Jack Benny.

40a-1941

Afro-American
Baltimore, Maryland

5 Colored on All-American Band

JAN 4 - 1941

Down Beat's Poll Gives Hodges and His Sax More Votes Than Any Other Swing Musician

Fletcher Henderson, Sy Oliver Lead All Nation's Arrangers

Dance musicians of the nation picked 5 colored and 11 white musicians for the mythical All-American swing band in the sixth annual Down Beat magazine poll. Last year there were only three colored persons on the honor band.

Duke Ellington was chosen the second greatest swing band in the world, Benny Goodman winning the title. The Duke was sixth last year. He also placed fifth in the sweet band class in the balloting just concluded, and walked off with third place in total number of votes amassed in both sweet and swing divisions.

The five colored musicians elected to All-American status are:

Trumpeteer, Cootie Williams; alto saxist, Johnny Hodges; guitarist, Charlie Christian; trombonist, Jay C. Higginbotham, and arranger, Fletcher Henderson.

Each gets a trophy.

More Votes

Hodges amassed 6,156 votes, far more than any one man. Henderson, Higginbotham, and Christian each received more than 4,000 voets. The only white musicians to merit as many were Trumpeter Ziggy Elman, Pianist Jess Stacy, and Trombonist Jack Jenney.

Glen Miller was voted favorite sweet band, Tommy Dorsey placing second. Count Basie hung onto the fifth spot he won in last year's swing band balloting.

In the voting for members of the all-star band, the editors declared band leaders ineligible this year. Hence such aces as Louis Armstrong, Teddy Wilson, Coleman Hawkins, Benny Carter, Count Basie, Erskine Hawkins, and John Kirby were ineligible as were Benny Goodman, Harry James, the Dorsey brothers, Bunny Berigan, and Charlie Barnet.

In the voting for arrangers, Sy Oliver, sepia ace, now arranging for Tommy Dorsey, ran second to Henderson. As "favorite soloist," Coleman Hawkins ran fourth to Goodman, Harry James, and Artie Saw in that order.

If the All-American band included a place for a third trombonist, he would have been Ellington's Lawrence Brown. Tricky Sam Nanton placed seventh. Joe Jones, Count Basie's drummer barely lost out to Ray Bauduc of the Bob Crosby rhythm section, as the hide man for the All-American.

Jones garnered 1,737 to Bauduc's 1,815. Leon (Chu) Berry and Lester Young took third and fourth spots respectively in the tenor sax voting, with Ben Webster fourth.

Bon Bon

Barney Bigard copped third among clarnietists, Buster Bailey seventh. Bon Bon Tunnell rated fourth place as favorite male vocalist, which Bing Crosby won.

Being a band leader, Ella Fitzgerald was not eligible for the position of "girl singer" this year. Her place was taken by Helen O'Connell, the Jimmy Dorsey chirpie.

John Kirby's band garnered 1,481 votes to place second to Benny Goodman's sextet as the best "small combination." Finals for the colored bands showed that every one in the running fared much better than last year. Count Basie was the exception, merely hanging onto his fifth place in the swing band vote.

Jimmie Lunceford placed ninth (last year he finished 27th); Andy Kirk, 18th (last year 24th); Benny Carter 19th (last year 21st); Harlan Leonard 21st (33rd last year) and Louis Armstrong, 22nd. "Satch" was 26th last year.

Personnel of the All-American swing band of 1940, as voted by the musicians of the nation, white and colored, follows. Colored players are in black ytpe.

Instrument	Name	Band With
Saxes: (alto)	**Johnny Hodges**	Duke Ellington
	Toots Mondello	N. Y. Radio Studios
(tenor)	Eddie Miller	Bob Crosby
	"Tex" Beneke	Glenn Miller
Clarinet:	Irving Fazola	Tony Almerico
Trumpets:	Ziggy Elman	Tommy Dorsey
	Muggsy Spanier	Bob Crosby
	Cootie Williams	Benny Goodman
Trombones:	Jack Jenney	Artie Shaw
	J. C. Higginbotham	Henry Allen, Jr.
Piano:	Jess Stacy	Bob Crosby
Guitar:	**Charlie Christian**	Benny Goodman
Bass:	Bob Haggart	Bob Crosby
Drums:	Ray Bauduc	Bob Crosby
Arranger:	**Fletcher Henderson**	Benny Goodman
Vocalists:	Bing Crosby	
	Helen O'Connell	Jimmy Dorsey

Birmingham Ala News
January 5, 1941

PREMIERE PERFORMANCES of W. C. Handy's new version of the famous "Memphis Blues" was given recently in the Blues Bowl during a football game in Memphis. "Memphis Blues" was the first published composition of Handy and remains his "first love." Handy, the "father" of blues, is now teaching Negro history through music. Off the presses now are four numbers of his "Unsung Americans Sung" series. They are "Black Patti," the musical story of Siseretta Jones, one of the famous Negro concert artists; "The Temple of Music" tribute to Robert T. Motts; "Finis," in memory of Richard B. Harrison; an Andy Razaf poem set to music by Handy, and "Remembered," impressions of Florence Mills. "Our Negro children like to sing," says Handy, "and in singing these songs they will be learning history that will bolster pride in their race." J. Russell Robinson, composer of "Margie" and widely known in Birmingham, where he has visited frequently, is Handy's manager.

Constitution
Atlanta, Georgia

Lionel Hampton's Band Will Play Here Tonight

Lionel Hampton, who helped make the vibraharp an essential instrument of any well-balanced orchestra will appear with his orchestra at the Sunset Casino, Magnolia street and Sunset avenue, tonight.

JAN 7 1941

It was while a member of Benny Goodman's celebrated swing quartet that Hampton's extraordinary ability on the vibraharp, an instrument which is a hybrid of the harp and vibraphone, first came to public notice.

He left Goodman's band while on the coast and organized one of his own. He is making his one-night stop here while en route from California to New York city.

A special section has been reserved for white spectators.

Time
Chicago, Illinois

New Warmth for NBC

FEB 24 1941

When the networks had to drop ASCAP tunes and arrangements from the U. S. air, they ordered many a swingster to stifle his hot-licks for fear of violating an ASCAP copyright. That was hard on many a younger listener. Aside from hot record programs from independent stations, only reasonably warm music on the radio was the show called *ASCAP on Parade*, aired by an independent chain on Saturday night. Last week, officially because Producer Billy Rose was too busy with private matters to handle it, more probably because ASCAP was toying with compromise, *ASCAP on Parade* was withdrawn. But more than offsetting its demise was the advent of an NBC program called *What's New*. Put on by Old Gold over Manhattan's WJZ, *What's New* sizzled the air waves with its rhythms under the direction of Benny Goodman. Before he retired to the Mayo clinic last year with sciatica, his pie-eyed pipings were used to persuade youths to switch to Camels.

No fear had WJZ headmen that ASCAP monitors would find Goodman poaching on the Society's preserves. His improvisations were never written by anybody, and most of the tunes he uses are of his own non-ASCAP concoction. Since his band plays better when jitterbugs jig, WJZ provided space for the more delirious members of the audience to strut their stuff. Feature of each broadcast is incidental jazz shop talk by Maestro Goodman, retailing in the self-conscious argot of swing the doings of various other popular musical heroes. Sample chatter:

"Coming up now, Kittens, is a terrific little number. . . . A record I'd like to mention is Artie Shaw's new release—a hunk of thing called *Dr. Livingstone, I Presume.*"

One of 19 ideas submitted by advertising agency J. Walter Thompson when it took over the Old Gold account last January, *What's New* will be tried out for 13 weeks, will be put on a national hookup if it makes the grade. Pleasant to hear last week was the smooth playing of Xylophonist Red Norvo as a Goodman guest. Equally pleasant this week should be the famed Goodman trio, which will get together for the first time in over two years. Besides Goodman, it includes Colored Pianist Teddy Wilson, who has his own band, Drummer Dave Tough, lately with Tommy Dorsey.



Sings at Library of Congress
DEC 28 1940

DOROTHY MAYNOR

who appeared in recital in Coolidge Auditorium of the Library of Congress on Wednesday as part of the festival the Constitution of the United States.

that was held in commemoration of the seventy-fifth anniversary of the proclamation of the Thirteenth Amendment to

Time
Chicago, Illinois
POPULAR

I Could Write A Book (Bob Chester; Bluebird), the hit of Rodgers & Hart's *Pal Joey*, played good and straight.

Mene Mene Tekel (Keynote). Able Negro chorus renders Harold J. Rome's delightful Tin Pan Alley spiritual from *Pins & Needles II*. King Belshazzar, that mean old razzer-dazzer, never paid no income taxes and was big shot of the Babylon-Jerusalem Axis.

As Long As I Live (Benny Goodman Sextet with Count Basie; Columbia). Harold Arlen classic handled with blandishment and no blare. Grade A small-combination hot.

FEB 17 1941

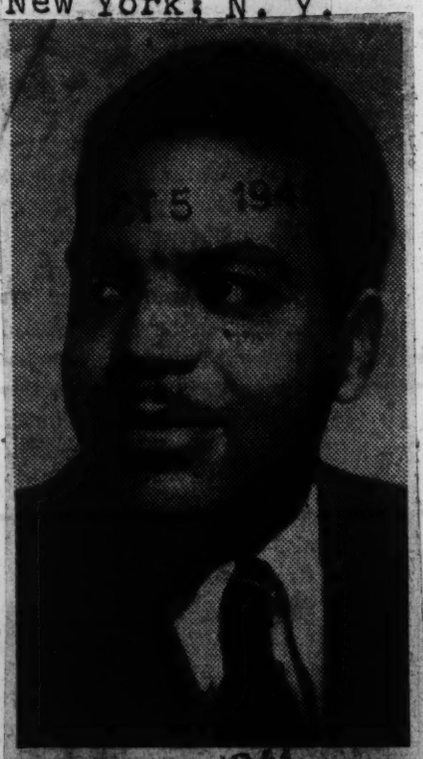
Victor and Columbia both released Hal Kemp memorial albums for lovers of the celebrated goosy style.

Pittsburgh Courier
Pittsburgh, Pa.

Berlin Bans Negro Jazz

BERLIN, Sept. 25—The "Hamburger Tageblatt" last week stated that a prominent cafe orchestra had lost its permit to play in public because it had played "Anglicized or Negro jazz music." Hundreds of phonograph records of such music have been confiscated in other Hamburg cafes, the newspaper said. "For two years our people's sons have been fighting against the deadly enemy, England, and its minions—and there still are restaurants which, 'because it never struck them,' place English or Negro jazz music before their guests," the newspaper commented. "Such thoughtlessness is undignified."

New York Times
New York, N. Y.



Aubrey Pankey, baritone soloist today with the New York City Symphony Orchestra.

Bartow, Fla., Record
February 18, 1941

Colored Singers In Religious Pageant

The two choirs of the St. James Methodist Church (colored) will put on a religious pageant, "Swing Low, Sweet Chariot," at the municipal auditorium next Friday evening at 8 o'clock. This choir has appeared before white audiences in Arcadia, Sebring and in their own church in Bartow and the reception given them has been most encouraging.

To those who love the old negro spirituals and the manner in which they are rendered by negro voices, the evening should prove a treat. The pageant is being put on for the winter visitors of Bartow as well as all citizens who enjoy negro folk lore and spirituals.

There will be no charge for admission, but a free will offering will be taken, the proceeds to be used for church work.

Forty characters appear in the pageant.

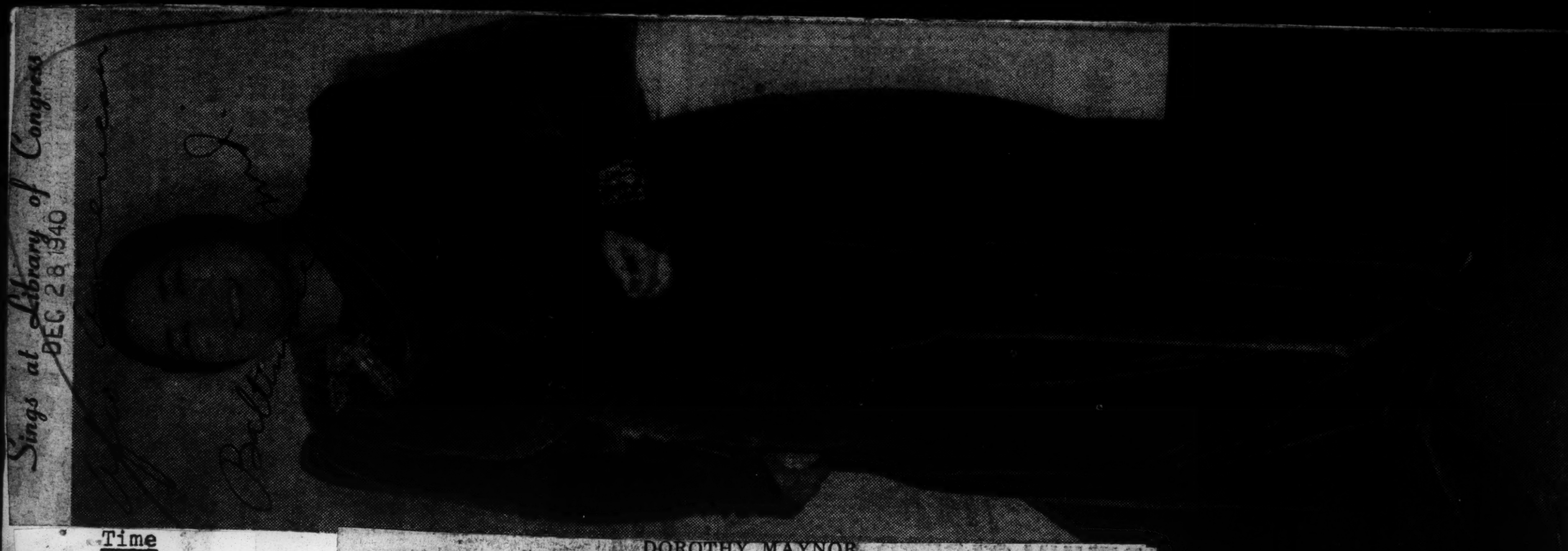
Lawrenceburg, Tenn., Demo-Union
February 14, 1941

"Carry Me Back—"

Of the songs that have been hummed, whistled, and sung in the Southland for more than half a century, none is more familiar or dearer than "Carry Me Back to Old Virginia."

Doubtless few who have thrilled to this melody know that its author was a Negro—James A. Bland, minstrel man who toured Europe with the famous Kersands troupe. Investigation by various groups in Virginia, interested in making the song the official song of the state, revealed that little is known of Bland. It is generally agreed that he was born in Flushing, Long Island, N. Y., a descendant of free Negroes of Charleston, S. C.

Bland, a musical prodigy for his age, joined the minstrel troupe in 1875, the year he wrote the song to Virginia. He is said to have written more than 700 ballads, two of the more familiar being, "In the Evening by the Moonlight," and "Oh, Dem Golden Slippers." He died May 5, 1911, and was buried near a Philadelphia suburb.



DOROTHY MAYNOR

who appeared in recital in Coolidge Auditorium of the Library of Congress on Wednesday as part of the festival that was held in commemoration of the seventy-fifth anniversary of the proclamation of the Thirteenth Amendment to the Constitution of the United States.

Time
Chicago, Illinois

POPULAR

I Could Write A Book (Bob Chester; Bluebird), the hit of Rodgers & Hart's *Pal Joey*, played good and straight.

Mene Mene Tekel (Keynote). Able Negro chorus renders Harold J. Rome's delightful Tin Pan Alley spiritual from *Pins & Needles II*. King Belshazzar, that mean old razzer-dazzer, never paid no income taxes and was big shot of the Babylon-Jerusalem Axis.

As Long As I Live (Benny Goodman Sextet with Count Basie; Columbia). Harold Arlen classic handled with blandishment and no blare. Grade A small-combination hot.

FEB 17 1941

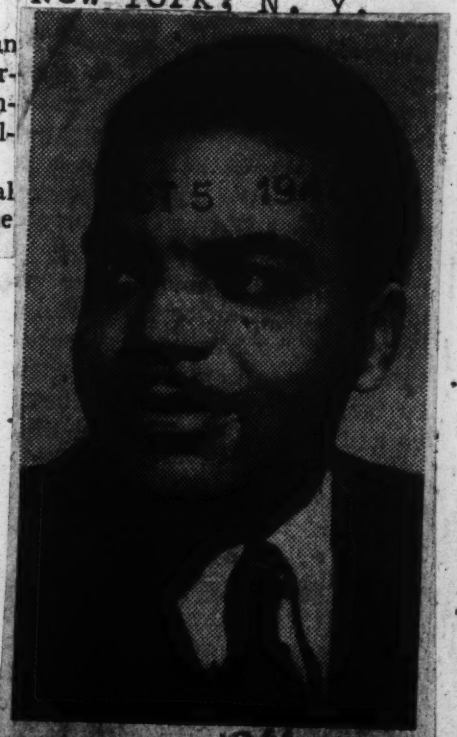
Victor and Columbia both released Hal Kemp memorial albums for lovers of the celebrated goosy style.

Pittsburgh Courier
Pittsburgh, Pa.

Berlin Bans Negro Jazz

BERLIN, Sept. 25—The "Hamburger Tageblatt" last week stated that a prominent cafe orchestra had lost its permit to play in public because it had played "Anglicized" or Negro jazz music. Hundreds of phonograph records of such music have been confiscated in other Hamburg cafes, the newspaper said. "For two years our people's sons have been fighting against the deadly enemy, England, and its minions—and there still are restaurants which, 'because it never struck them,' place English or Negro jazz music before their guests," the newspaper commented. "Such thoughtlessness is undignified."

New York Times
New York, N. Y.



Aubrey Pankey, baritone soloist today with the New York City Symphony Orchestra.

Colored Singers In Religious Pageant

The two choirs of the St. James Methodist Church (colored) will put on a religious pageant, "Swing Low, Sweet Chariot," at the municipal auditorium next Friday evening at 8 o'clock. This choir has appeared before white audiences in Arcadia, Sebring and in their own church in Bartow and the reception given them has been most encouraging.

To those who love the old negro spirituals and the manner in which they are rendered by negro voices, the evening should prove a treat. The pageant is being put on for the winter visitors of Bartow as well as all citizens who enjoy negro folk lore and spirituals.

There will be no charge for admission, but a free will offering will be taken, the proceeds to be used for church work.

Forty characters appear in the pageant.

Bartow, Fla., Record
February 18, 1941

"Carry Me Back—"

Of the songs that have been hummed, whistled, and sung in the Southland for more than half a century, none is more familiar or dearer than "Carry Me Back to Old Virginia."

Doubtless few who have thrilled to this melody know that its author was a Negro—James A. Bland, minstrel man who toured Europe with famous Kersands troupe. Investigation by various groups in Virginia, interested in making the song the official song of the state, revealed that little is known of Bland. It is generally agreed that he was born in Flushing, Long Island, N. Y., a descendant of free Negroes of Charleston, S. C.

Bland, a musical prodigy for his age, joined the minstrel troupe in 1875, the year he wrote the song to Virginia. He is said to have written more than 700 ballads, two of the more familiar being, "In the Evening by the Moonlight," and "Oh, Dem Golden Slippers." He died May 5, 1911, and was buried near a Philadelphia suburb.

Lawrenceburg, Tenn., Demo-Union
February 14, 1941

40a-1941

New York Times
New York, N. Y.



Leopold Stokowski has gathered a group of young soloists for his performance of the Beethoven Ninth this week. They are Lawrence Whisonant, baritone; Winifred Heidt, contralto; Anne Brown, soprano and, seated, William Horne, tenor.

NOV 9 1941

Afro-American
Baltimore, Maryland

Bahama Folk Music to Make Its Debut in U.S.

NOV 18 1941

NASSAU, Bahamas.—(ANP)—A number of recent visitors, including a widely known composer, a Hollywood lyricist and a publisher, have carried records and sheet music of the islands' folk music back to the United States.

These haunting melodies may soon be pouring from a million juke boxes and radios in America. The visitors are convinced they have discovered a musical treat for eardrums grown weary of swing and intend to capitalize upon the discovery.

Hidden in Bahamas' past is the origin of the songs which wandering minstrels croon for tourists, with some of them resembling harmonies which used to rise every evening from slave quarters of southern plantations before the Civil War.

NOV 18 1941

Other tunes were brought to Nassau by seafarers who had picked them up in the course of trading trips through the West Indies. Still others were born here or on nearby islands.

Of Colored Origin

These are colored songs, with the qualities that separate the melodies of colored people from every other kind of folk music. Plaintive, wistful, droll, risque, slapstick or quaint, depending on the mood of the singer, some of them are not unlike the Calypso songs of Trinidad.

Best known of the songs is "Peas 'n' Rice," which came to Bahamas from Jamaica, being inspired by a shortage of lard. Complaining natives, compelled to substitute cocoanut oil in their cooking, moaned "Mama don't want no peas, no ricce, no cocoanut oil." A recording of this number was made a few years ago by Count Basie.

NOV 18 1941

Heard 80 Years Ago

An elderly woman here recalls having heard the song 80 years ago. Several musicians claim credit for having introduced it to dance floor popularity. Interest in Bahamian tunes began to grow after this song was featured in the movie, "Honeymoon in Bali." Travelers today are greeted by the words and music of "Peas 'n' Rice." Copyright is owned by Charles Lofthouse, who has written a score or more additional verses — not all of which are strictly respectable.

Included among the songs to be introduced in the United States are "My Name Is Morgan, but It Ain't J. P.," "Lord God, Tomatoes," and "Delia Gone," (the Nassau version of "Frankie and Johnny.")

Nashville, Tenn. Tennessean
November 2, 1941

'Hitler Song,' a Negro Spiritual, Is Composed by City Fireman

R. M. Gunn's Newest Religious Tune Gets Enthusiastic Applause

A tuneful Negro spiritual in the religious tradition of the old Southern darky, with the exception of two verses railing out against Hitler, is the latest composition of Richard M. (Peck) Gunn, fireman at City Fire Hall No. 4.

Gunn, who doesn't read a note of music and composes entirely by ear, calls his song "I'm Gonna Rise," and several Nashville Negro groups, who are learning it to sing in their churches call it "the Hitler Song."

SINGS TUNE TO SELF

"I just got to singing the tune over to myself as I was working in the back yard last spring," said Gunn, in describing the way he started composing it. "When I'd gotten it all down in my mind I had to go over to the house of a friend and have her write down the music as I sang it to her."

Gunn, who has written several standard type religious songs that are included in a number of song book collections of church music, has received the enthusiastic applause of Nashville Negro and white musicians for his new song, and believes it will be his most successful.

The Hitler verse in the song, which has attracted the attention of the song's hearers as much or more than the other verses written in the usual Negro spiritual style, follows:

"Here old Hitler's causing trouble, causing war and famine too,

"And Causing Misery, causing Misery All Around;

"But My Lord's gonna stop the reigning of Hitler, Stalin, and Mussolini.

"And that wicked bunch will all be put down."

CHORUS GIVEN

The chorus of the song, follows: "I'm gonna rise, You're gonna rise, We're all gonna rise; Heaven and earth is gonna be shaken, but the redeemed will all be taken, to that great marriage supper in the sky."

The song will be given its first public audition Sunday night at 6:30 o'clock at the Young People's meeting of the First Church of the Nazarene, 510 Woodland Street. The song will be sung by the Ever-ready Chorus of eight Negro women.



Richard M. (Peck) Gunn

Negro Poet's Famous Cantata Cheered Tired Englishmen

West African Pilot Lagos

OCT 15 1941

LONDON (BM).—Thousands of people, among them hundreds of men in uniform, crowded the magnificent Stoll Theatre recently to hear the Goldsmiths' Choral Union's performance of Coleridge-Taylor's famous cantata, "Hiawatha."

It was a brilliant performance, executed with all the required qualities of vitality, alertness and accuracy.

The theatre, built originally as an opera house, has not been used for grand opera since the last World War.

OCT 15 1941

It is well adapted for concert purposes.

Its acoustics are all that could be wished, and Dr Frederick Higgis, who conducted, had no difficulty in making the finer points of Coleridge-Taylor's orchestration tell against the choral mass.

The soloists were Ruth Naylor, Henry Wendon and Henry Gill.

The chorus consisted of over 500 voices — male and female.

The musical accompaniment was by the London Philharmonic Orchestra under Professor Thomas Matthews, with Dr Arnold Grier at the organ.

OCT 15 1941

It was really wonderful, and for once people forgot the tears and sweat and toil and blood of war.

Samuel Coleridge-Taylor was the son of a West African doctor, a Native of Sierra Leone.

He was born in 1875 and educated at the Royal College of Music, where he later taught.

In 1898, Coleridge-Taylor had an "Orchestral Ballade" performed at the Gloucester Festival.

The following year, he produced the cantata "Hiawatha" which was an immediate success.

In 911, he composed the music to Alfred Foye's "Peace Poem."

Coleridge-Taylor, who died in 1912, was one of the most brilliant English modern composers.

EDITOR'S NOTE: Censored by the Ministry of Information, London.

Afro-American
Baltimore, Maryland

The Life Story of Roland Hayes Eclipses Powerful Imagination of Silver Screen

DEC 6 - 1941

DEC 6 - 1941

Has Captured Two Continents; Rolling Along at Age of 52 Travels Path from Tumble-Down Shanty to Fame

By E. B. REA

BALTIMORE

"The moving-picture screen, reflecting the masterpieces of romantic imagination and photographic art, has never portrayed a more remarkable story than that of Roland Hayes, sensational colored tenor."

DEC 6 - 1941

These words were written years ago by R. B. Eleazer in the African Missionary journal as a fitting preface to the early life of a struggling young tenor, whose voice was soon to become the toast of two continents.

Trail Visionary Path

Yes, Roland Hayes is of American birth. He came up the hard way. The glorious path he envisioned while standing in the doorway of a tumble-down shanty of a Curryville, Georgia, farm, down through the years, turned into a world-wide highway.

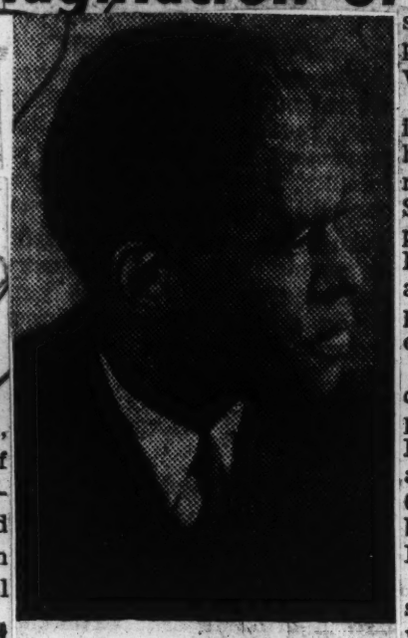
Young Hayes, his mother and two other brothers shook the Georgia dust from their feet at the turn of the Nineteenth Century and migrated to Chattanooga, Tenn., following the death of the father of their brood of seven children.

DEC 6 - 1941

Began Singing at 16

Hayes's first job at thirteen was in a sashweight factory. At sixteen, he began singing in various Chattanooga churches, and after two years, started for Oberlin College. His mother, despite the fact that she believed singing "was just so much messin' around," gave him fifty dollars for the trip.

Chance changed the course of Hayes's life. Instead of continuing to Oberlin, he stopped over in Nashville, thinking to make a little money singing in churches there. He took a chance, and at the end of four weeks found himself with only five dollars.



ROLAND HAYES

Sang Up Scholarship

A free recital at Fisk University netted him a free scholarship in exchange for services in the university choir and with the Fisk Jubilee Singers. After four years, Fisk kicked him out, and, incidentally, up the ladder to fame.

DEC 6 - 1941

He landed in Boston and sang in a concert at Steinert Hall on April 20, 1912, and gave his first recital in Jordan Hall on November 11 of the same year.

World-Wide Fame

Since that time, he has sung in all the musical capitals of Europe and all the principal cities of America, and everywhere has been acclaimed as an artist of rare natural gifts. He sings with equal facility in Eng... nch, German, Italian, Sp... and Russian.

DEC 6 - 19...

He introduced the wonderful treasury of the colored spiritual to Europe, where he was honored by the earth's proudest monarchs. He has sung in America's greatest music halls, and with America's greatest symphony orchestras; before small audiences in humble surroundings and in the great colleges and universities.

Champion of Right

Roland Hayes, too, is and has been a consistent challenger of racial discrimination, but wherever facing this inhumane mon-

ster, he sings with a more sympathetic understanding, or a more wondrous power of illusion.

Today, at fifty-two, Mr. Hayes is currently engaged in one of his perennial concerts, still a master of the songs of Schubert, Schumann and other great composers. Like Old Man River, Roland Hayes continues to roll along as the most stirring interpreter of the spirituals who has ever lived.

DEC 6 - 1941

When Walter Damrosch, conductor of the New York Symphony Society, presented Mr. Hayes with the Spingarn Medal aboard the Aquitania on April 6, 1924, before the singer embarked for a second tour of Europe, he said in part:

"Roland Hayes is to me a striking proof of the fact that whether black or white we are all God's children."

Chicago Defender
Chicago, Illinois

Harvard Students To Hear Count Basie In A Lecture

DEC 13 1941

DEC 13 1941

NEW YORK.—Count Basie, the sepia "Jump King of Swing," will deliver a lecture on "Modern American Music" before the student body at Harvard early in January at which time Basie will dedicate a sensational new musical satire, "Harvard Indifference Blues," composed by the Count and Geeorge Frazier, nationally known writer and ex-Harvard student. Basie's lecture will be illustrated by an instrumental group from his orchestra, the "Kansas City Seven" and blues singer Jimmy Rushing.

Amsterdam News
New York, N. Y.

William Grant Still's New York Premiered by Philharmonic

NOV 2 1941

Played for the first time anywhere by the New York Philharmonic Society in Carnegie Hall last week, William Grant Still's newest work, "Plain Chant for America," scored a resounding success. John Barbirolli directed, and Wilbur Evans, baritone, was soloist.

The composition, marking the second collaboration between Mr. Still and Katherine Garrison Chapin, is in the form of an accompanied oration of Miss Chapin's poem of the same name, leading piece in a book of her poems shortly to be published.

Replete with all the thrilling sweep of this World's Fair theme music, "Plain Chant" literally teems with dramatic recitative. The music parallels the text of the poem in a simple and direct manner, eschews all complicated devices in its presentation.

The work offers two melodic themes, the first comes immediately at the opening of the poem,

For the dream unfinished
Out of which we came,
We stand together
While a hemisphere darkens
And the nations flame.

The second theme enters with the line, "Out earth has been hallowed," continuing through the stirring recital which reaffirms the unwavering, unyielding adherence of America to the cause and true meaning of freedom and "the strength of a hope, and the shape of a vision died for and sung for and fought for, and worked for is living yet."

NOV 2 1941

Mr. Still and Miss Chapin's first collaboration was in the creation of the composition "And They Lynched Him to a Tree," from another of her poems, a fervent protest against the lynching evil. It was first presented earlier this year and also aroused considerable favorable comment.

40a-1941

Washington Tribune
Washington, D. C.

Democracy at Work in D. C.

(40a)

Paul Robeson Concert Shifted From DAR Hall to Uline Arena

MAR 29 1941

"The DAR is acting up again. It refused to permit Paul Robeson to sing in Constitution Hall at a benefit to aid China—sponsored by a committee headed by Mrs. Gifford Pinchot. The committee is hushing the slight while looking for another hall." Walter Winchell in the New York Daily Mirror, Wednesday, March 26. MAR 29 1941

Hitler is making this democracy business do many queer tricks these days. Take one current example — that of Paul Robeson, world famous baritone, who will sing here April 25, in a benefit concert sponsored by the Washington Committee for Aid to China. MAR 29 1941

Paul, you remember, is a cultured gentleman, a Phi Beta Kappa, a former All-American football star on Rutgers' team, an actor on both stage and screen, in addition to possessing one of the best baritone voices in the business.

At first the Aid-to-China Committee attempted to engage the DAR-owned Constitution Hall for the concert. But the DAR ladies said they would have to bar Paul just as they did Marian Anderson. The fact that the concert was being given to help the Chinese throw off the yoke of Nippon imperialism made no difference. Last week the DAR wrote Mrs. Gifford Pinchot, chairman of the concert committee, that "the policy had not been changed" in regard to Negro singers being allowed to appear on the Constitution Hall stage.

Thursday morning the committee announced that the concert has been shifted to Uline's Arena. That also posed a problem for colored people because when the Uline Arena opened a few weeks ago the management flatly stated that no colored persons would be admitted. MAR 29 1941

Colored People Welcome

In a telephone intervew with Mrs. Gifford Pinchot, Thursday morning, she assured the Tribune that not only will colored people be welcome at the concert but there will be no discrimination in the seating arrangement. The program will run for two hours.

Tickets may be purchased at the arena or the Aid to China Committee office, 1410 N Street, Northwest.

Pittsburgh Courier
Pittsburgh, Pa.

SINGER'S RUMORED BREAK WITH WHITE BAND BECOMES FACT

APR 12 1941

By ISADORA SMITH
(Staff Correspondent)

NEW YORK CITY, April 10 — Another chapter was added to the erratic history of colored stars working with white bands when Lena Horne, former Noble Sissle, Cotton Club and Blackbirds star, terminated her contract with Charlie Barnet after a one-week engagement with him as featured vocalist at the Paramount Theatre in the heart of Times Square here.

Leaving the band on Tuesday at the beginning of its second week at the Paramount, Miss Horne accepted an engagement at the Downtown Cafe Society, where she became a featured member of its new show which includes such stars as Kenneth Spencer, the noted basso-baritone; Albert Ammons and Pete Johnson, boogie-woogie piano duetists; Art Tatum and the band of Henry (Red) Allen. APR 12 1941

Lena Horne signed her original contract with Barnet last December, which called for a three months' period with an option which since has been picked up. During the term of her career life with the band, she was dropped to make way for a Southern tour and again when the leader took a two weeks' vacation.

According to the manager of the white band, Miss Horne left of her own free will to accept the better offer from the owner of Cafe Society, which would also enable her to remain in New York and later bring her family here, where she hopes to establish a home. Said he in a telephone conversation with this department: "Miss Horne's decision to leave the band was regretted by both myself and Barnet. We enjoyed the short time she spent with the crew and felt that her voice added to it as an attraction. The break came about purely because of a better offer." APR 12 1941

Unable to contact the singer at the Y.W.C.A., in Harlem, where she is living at present, Miss Horne could not be questioned for a statement. She opened her initial engagement at the Cafe Society downtown Friday night. Her contract there is an indefinite one and will keep her working all but one day a week. She is the last of the colored singers featured with white bands, an innovation that in several tries, has failed to work out.

Commercial Appeal
Memphis, Tennessee

'JUBILECT' SCHEDULED BY SPIRITUAL SINGERS

APR 10 1941

Negroes To Choose Carnival Royalty Wednesday

Leading spiritual singers and choruses of this section will be heard at the "Jubilect" at the Auditorium at 8 o'clock Wednesday night.

The "Jubilect" which is primarily concerned with picking the negro king and queen of the Cotton Carnival provides the source of funds for carrying out the negro phase of the Carnival, according to Dr. R. Q. Venson. Sections will be reserved for both whites and negroes.

Selection of the king and queen will be by popular vote of the audience for the individual talent to be presented in addition to the groups. APR 10 1941

Included among the latter will be the Rust College Singers, the M. I. College Glee Club, both of Holly Springs, Miss., the Booker T. Washington High Glee Club, Manassas High Trio, Melrose Girls' Glee Club, Douglas High "Swingers," 75-voiced Southern chorus and groups from Arkansas and West Tennessee.

Heading the production are L. J. Searcy, Nat D. Williams and S. B. Hickman.

Telegraph
Macon, Georgia

Negro Musical Slated Monday

APR 4 1941

A program of sacred music will be presented at Tremont Temple Baptist church at 7 p.m. Monday by 30 singers from David T. Howard junior High school, Atlanta. APR 4 1941

The program will be directed by G. Johnson Hubert Jr.

While the program will feature classical numbers and Negro spirituals, vocal solos, trumpet and sextette numbers also are planned, it was announced yesterday. Soloists will include James B. Rohannon, tenor, and Janie Drake, soprano. Mildred Thornhill and Johnson Hubert will be presented in duo-piano numbers.

A section of Tremont Temple will be reserved for white patrons.

Pittsburgh Courier
Pittsburgh, Pa.

DAR IN MEETING IGNORES NEGROES

APR 5 - 1941

HOUSTON, Apr. 5 (ANP)— Riots against Americans in Mexico, barring of Paul Robeson from singing in the DAR Hall in Washington, D. C., spotlighted the sessions of the Daughters of the American Revolution, who in their annual convention here this week, gave a grand ovation to a group of 70 Mexican children because they had learned to salute the flag.

Women from many parts of the country, failing to remember that Crispus Attucks also had descendants, forgot one part. . . The American Negro is playing in national defense, mentioning every race but the Negro in their meeting. APR 5 - 1941

As if to rebuke the DAR, the local dailies played up the Bok award to Marian Anderson giving it as much space as they had devoted to the DAR convention.

Boston, Mass.

ELECTRIC CHOIR AT CONCORD BAPTIST CHURCH

APR 5 - 1941



APR 5 - 1941

SHELOH KHALL'S ELECTRIC CHOIR—which will appear at Concord Baptist Church, corner Tremont and Vernon Streets, Sunday, April 6, at 7.30 P.M. Special services at Moore's Tabernacle, Columbus Ave., Sunday, April 13, at 3.30 p.m. Easter Program at Salvation Army Citadel, Chelsea, Sunday, April 13, at 7:30 p.m.

Advertiser
Montgomery, Ala.

6 Visiting Professional Soloists In Negro Musical Here Tonight

APR 4 - 1941

Six visiting soloists will be featured in the negro college musicale at the city auditorium tonight when the local State Teachers College sponsors the Association of Music Teachers in Negro Schools in the annual convention musicale along with a college choir of 165 voices drawn from four colleges in Alabama and Louisiana.

The first part of the program will feature groups of numbers by Carol Bryce, contralto, and Sylvia Olden, pianist. Carol Bryce is a graduate of Talladega College, has been a scholarship student at the Julliard School of Music, and is a soloist for the fashionable St. George's Episcopal Church of New York City. Sylvia Olden is a graduate of Howard University and of the Oberlin Conservatory of Music. Both of these artists are under the concert management of Edwards this season.

The two vocal soloists for "The Death of Minnehaha" will be Catherine VanBuren, soprano, and Newell Fitzpatrick, baritone. Many music lovers of Montgomery will recall the rare lyric soprano voice of Catherine VanBuren who appeared on the college lyceum course three years ago. She is a graduate of Fisk University and of the Oberlin Conservatory of Music. She has taught voice at Talladega College and at Shaw University, preliminary to her present post at her alma mater in Nashville. Newell Fitzpatrick, now on the faculty of his alma mater in Nashville as director of the school of music at Knoxville College, continued his advanced study at Indiana University where he received the Mus. B. degree in 1930 and at Syracuse Fine Arts from which he received the master of music degree in 1934. While at Knoxville, he was a member of its famous quartet which won acclaim in Europe.

There will be two distinguished and talented accompanists for "The Death of Minnehaha." At the piano will be Robert Hemingway of the Fisk University music faculty who is a graduate of Fisk University and has earned his Mus. M. degree in piano from Oberlin. A relatively young concert artist, he has won the plaudits of severe music critics and has served as the accompanist for Edward Mathews and Roland Hayes. At the organ will be the talented Orrin Suthern II of the Florida A. & M. College faculty who is already known to many music lovers in this section because of his earlier service as organist at Tuskegee Institute. Having received his musical training at Western Reserve, Cleveland Institute of Music, Flora Stone Mather College and Northwestern University, Suthern has won the rare distinction of appearing as guest recitalist for six times at Orchestra Hall in Chicago in addition to his many other concert distinctions during his professional career.

APR 4 - 1941

No less distinguished is the director, Frederick D. Hall, of the concert night. Now serving as director of music at Dillard University in New Orleans and continuing as the first president of this association which he organized in 1936, Hall holds the A. B. degree from Morehouse College, the Mus. B. degree from Chicago Musical College and the M. A. degree from Columbia University. In addition to further study at Pittsburgh Musical Institute, Indiana State Normal and the American Conservatory, Hall had two years of study in England, Wales, Scotland and in Africa where he spent five months in the study of native music and in search of sources of American Negro spirituals.

With the background support of the 165 selected voices drawn from State Teachers College, Dillard University, Alabama A. & M. Institute and Miles Memorial College, these artists will be at their best tonight at the city auditorium in what promises to be a very outstanding and appealing evening of Negro music.

Black Dispatch
Oklahoma City, Okla.

D. A. R. Bars Robeson From Constitution Hall

APR 5 - 1941

WASHINGTON — Paul Robeson joins the select company, of which Marian Anderson is the only member so far as being another in the group of Negro singers refused permission to sing in the sacred halls of the DAR Constitution hall. This announcement made last week here brought about another discussion as to the real democracy of the capital city of the nation and is expected to precipitate another furore just as Miss Anderson's case did some two years ago.

APR 5 - 1941

Coming at just the same time of the year, around about Easter, the Robeson case came to light when Mrs. Gifford Pinchot states that the recital planned for the benefit of the Washington Committee for the Aid of China had been scheduled to be held in Constitution hall.

pea$ztoo fesrlaare y-

Memphis, Tenn., Commercial Appeal
June 27, 1941

NEGRO CONCERT ARRANGED

Accommodations Will Be Provided For White Patrons

Accomodations will be provided for white patrons by sponsors of the concert tonight by Joseph Lee Henderson, organist, and the Pro-Musical Choral Group. The concert at Ellis Auditorium will be preceded by a 20-minute band concert and will be under auspices of the Auxiliary No. 132 of Branch 27 of the National Association of Letter Carriers and the Memphis Sentinel.

Henderson received his musical training from Clarence Graham of Knoxville, Capt. Frank L. Drye of Tuskegee, and Wade H. Hammond of the Ninth Cavalry Band. The choral group has been heard in programs in several white churches and will present spirituals and other numbers. Tickets may be secured at the Auditorium.

Knoxville, Tenn. News Sentinel
June 24, 1941

DEEP RIVER SINGERS WILL PERFORM AT U-T

The Deep River Singers, part of the original "Mikado in Swing" cast, will give parts of that version of Gilbert and Sullivan's operetta tomorrow at 8 p. m. in U-T Alumni Building under sponsorship of the Summer School Entertainment Committee.

Making up the group are Albert Page, Nashville, former soloist with Fisk Jubilee Singers; Albert Yarborough, tenor; Mary L. Robinson, pianist; and John Burdette, bass.

The program will include spirituals, ballads, work songs and classical songs as well as excerpts from the "Swing Mikado."

Knoxville, Tenn., Journal
June 22, 1941

U-T Books Negro Quartet

The Deep River Singers, nationally known Negro quartet, will sing at the University of Tennessee Alumni Memorial Auditorium Wednesday at 8 p. m. as the second of a series of summer entertainment at U-T.

The singers were trained at Southland Negro College.

This is the first year that U-T has brought professional entertainment to Knoxville during the summer sessions since 1920.

40a-1941

The Daily Worker
New York, N. Y.

Testimonial to Leadbelly



OCT 31 1941

A Testimonial Jam Session to Huddie Ledbetter, the great Negro folk-singer known as "Leadbelly," pictured above, who recently recovered from a serious illness, will take place at Cafe Society Downtown this Sunday, Nov. 2, from 4 to 7 P.M. In honor of "Leadbelly" more of whose recordings are in the Library of Congress than those of any other living folk-singer, the following artists will appear: Earl Robinson, composer of the famed "Ballad for Americans"; the Golden Gate Quartet and boogie-woogie pianists Albert Ammons and Pete Johnson; Burl Ives, Midwestern folk-singer; the Almanac Singers; Joshua White, guitarist-vocalist; Woodie Guthrie, Tony Kraber and Sam Gary. Tickets at $1.00 are on sale at Cafe Society Downtown, 2 Sheridan Square, the Village Music Shop at 40 West 8th Street, and the Music Room at 133 West 44th Street.

New York Times
New York, N. Y.



NOV 2 1941

Sylvia Marlowe, at the harpsichord, rehearses old English ballads with Maxine Sullivan, for their appearance on the program entitled "Salon Swing," which inaugurates the second season of "Coffee Concerts" at the Museum of Modern Art.

Daily World
Atlanta, Georgia

Sign Count Basie For Commercial

NEW YORK, N.Y.—(SNS)—In sensational deal that is about to be closed, Count Basie and his orchestra will soon be signed by a leading soft drink manufacturer for a series of coast-to-coast commercial radio programs, which will mark the first time a sepia band has had a sponsored network show to itself.

According to the latest information from radio town sponsors are beginning to recognize race bands as smart attractions through which to sell their wares. Two years ago Basie landed a one-time shot on the NBC Fitch Band-Wagon, the only sepia maestro to have been given this program since it started on the air four years ago.

Another thing sponsors see in the Count is his tremendous popularity on records. Basie right now ranks with Vaughn Monroe and Jimmie Dorsey as one of America's three top sellers on discs. Finally gaining the recognition he has long deserved, Basie is landing numerous spots that in the past have gone only to white bands. Business being business, even radio executives and sponsors are climbing aboard the Basie Band Wagon.



COUNT BASIE

Under the guidance of Milton Ebbins and Willard Alexander of the William Morris Agency, Basie has really hit the top. Through the efforts of his press relations chief, Jim McCarthy, the Count has received numerous national publicity breaks that have made the "Jump King" a familiar name throughout the nation.

Basie is set to remain at Cafe Society Uptown in New York City through Deember 20, broadcasting coast-to-coast four times weekly on the major net-works. Basie is heard Mondays and Fridays at 11 p.m. (New York Time) via the Columbia Broadcasting System and Tuesdays and Thursday via the Mutual Network at 1 a.m. (New York Time).

Globe and Independent
Nashville, Tenn.

"Birth of Blues" Fight Gets Hot

OCT 31 1941

MEMPHIS, Oct. 23—(ANP)—The "Birth of the Blues" fight between New Orleans and Memphis moved the site of its battle to Hollywood Sunday night when Harry Martin, amusement editor of the Commercial Appeal, white daily, left here for the scenic film colony via American airlines to oppose the claims of Roark Bradford, noted fiction writer, that this musical form originated in New Orleans and that the Louisiana city is entitled to the world premiere of Paramount's "The Birth of the Blues." The musical production co-stars Bing Crosby, Mary Martin, and Brian Donlevy.

Martin was asked to serve as Memphis' advocate against Bradford by President Lester Presson of the Junior Chamber of Commerce Saturday. Official endorsement was given by the city's government. Lt. George W. Lee, author of "Beale Street" and "River George," first breached the idea that Memphis should have representation at the Hollywood inquiry, and Lester Presson joined with Lee in saying that "something had better be done before this thing is written in the records all wrong out in Hollywood."

"Harry Martin has had Roard Bradford jumping through hoops for days about this thing in his column and he can do the same thing in Hollywood," the commerce president declared. "He ought to be there when the investigation band starts playing."

OCT 31 1941

A conference with the Appeal's executive, Malco theaters and Paramount Picture corporation was held and it was decided that Martin was to leave for Hollywood. Mayor Chandler then made the commission official and said, "Frankly, I thought the agitation was a publicity stunt, but the matter has reached the stage that Paramount movie executives have agreed to Mr. Bradford's claims, on behalf of Louisiana and New Orleans, to the world premiere of the film, 'The Birth of the Blues.'"

Hearings were conducted Monday and Tuesday, and it is expected that a decision will be rendered either Wednesday or Thursday.

Chicago Defender
Chicago, Illinois

WILLIAM HANDY HONORED GUEST OF PARAMOUNT

New Super Film Features Development Of Jazz MOV In The South

MEMPHIS.—(ANP)—At the cloud-drenched corner of Beale and Main streets where William Christopher Handy first put his immortal indigo laments of the Negro into written sharps and flats, Paramount Motion Picture corporation staged the world premiere of its studio's newest musical production, the "Birth of the Blues," here Friday.

Presented at the Malco theatre, the premiere had as one of its distinguished guests W. C. Handy himself.

The theme of the picture, however, dealt with the discovery of jazz by white musicians and its subsequent climb to national favor, rather than with the original creation of "blues or jazz."

There are two distinct forms and it is with the adoption of jazz by New Orleans instrumentalists that Paramount productions has chosen to deal, paying proper tribute in passing to those pioneers of both Memphis and New Orleans who first recognized its possibilities.

Starring Bing Crosby, Mary Martin, Jack Teagarden and his orchestra, Brian Donlevy(Carolyn Lee and sepia stars Ruby Elzy, accompanied by a Negro chorus and Eddie (Rochester) Anderson, the musical show presented 15 popular blues songs.

NOV 8 1941

All of the songs were old favorites with the exception of one, "The Waiter, the Porter and the Upstairs Maid." Featured were "Melancholy Baby," "Memphis Blues," "St. Louis Blues," "By the Light of the Silvery Moon," "Birth of the Blues," "Cuddle Up a Little Closer," "Waiting at the Church," "Walt 'Til the Sun Shines Nellie," "Georgia Camp Meeting," "St. James Infirmary," "Tiger Rag," "Shine," and "Down by the Old Mill Stream."

Ruby Elzy with the Negro choir gave an outstanding deathbed rendition of "St. Louis Blues," while Eddie (Rochester) Anderson acted as Bing Crosby's Man Friday.

The feature showing saw noted Hollywoodians in the person of Richard Arlen, Ellen Drew, Sy Bartlett, Phil Terry, Jean Parker, Dona Drake, Mary Anderson and Jean Wallace. Climaxing the evening's affair was the presentation by M. A. Lightman, theater owner, of W. C. Handy, as "The Father of the Blues."

Birmingham, Ala. News
November 9, 1941

Big Crowd Expected For Marian Anderson Concert Here Nov. 18

Negro Contralto's Voice Has Been Praised By Critics Over The World

One of the greatest singers of all time will be heard in Birmingham, Nov. 18, when Marian Anderson, noted Negro contralto, comes to the Municipal Auditorium in concert under the sponsorship of the Birmingham Music Club.

The voice that has been praised by Jean Sibelius, Arturo Toscanini, the King and Queen of England, of Sweden, and other crowned and uncrowned heads of Europe; that same voice which was heard by 75,000 persons before the Lincoln Memorial in Washington, D. C., last year, and which won the $10,000 Bok award for Marian Anderson—one of two musicians ever to win the honor—will be beard in Birmingham again Nov. 18 in one of the great concerts of the current brilliant season here.

The program to be sung by Marian Anderson at the Municipal Auditorium here on the night of Nov. 18 will be one of beauty and wide appeal, and her encores doubtless will include the ever-beautiful Schubert "Ave Maria."

Special arrangements have been made by the Birmingham Music Club to handle the large crowd expected to motor here from all parts of this and surrounding states for the Marian Anderson concert, and to provide for the Negro music lovers who wish to hear her.

A special part of the dress circle will be reserved for the Negroes, and reservations are now being made by those who wish to occupy choice seats for the concert.

Because of her solid bookings for months in advance of her tours, the Marian Anderson concert here this month was arranged by the Birmingham Music Club only after extensive negotiations with her management for an open date. The Birmingham appearance will be the only one in this section during the current year in which she will sing her way from coast to coast and will appear in the largest concert halls in the country.

The concert will begin promptly at 8:30 p.m. and the Birmingham Music Club urges the audience to be on hand promptly so that they may hear the entire program and that the tardy arrivals will not spoil the concert for those who make a point of being on time.

Birmingham, Ala., Age-Herald
November 13, 1941

CONCERT NEARS

Marian Anderson Will Sing At Municipal Auditorium Nov. 18

Presenting a beautiful and varied program, Marian Anderson, noted Negro contralto, will sing at the Municipal Auditorium Nov. 18 under the sponsorship of the Birmingham Music Club.

Accompanied by Franz Rupp, brilliant Bavarian pianist, Marian Anderson will open her program with "Hutta Raccolta," by Handel, following with "A del mio amato ben" (Donaudy); "Dormi Bella" (Bassani); "Angus Dei" (Bizet); "Sind es Schmerzen, sind es Freuden" (Brahms) and the Bhrams "Botschaft,' "Die Schur, die Perl an Perle," and "Sehnaught;" and Cinq-Mars "Nuit Resplendissante," by Gounod.

The second half of the program will include "Songs My Mother Taught Me," by Dvorak; "The Christ Is Risen" (Rachmaninoff), and two numbers by Quilter, "Oh, Mistress Mine" and "Blow, Blow, Thou Winter Wind."

The final group will consist of Negro folk songs: "Poor Mourner," arranged by Klemm; "Let Us Break Bread," arranged by Lawrence; "Tramping," arranged by Boatner, and "Honor, Honor," arranged by Johnson.

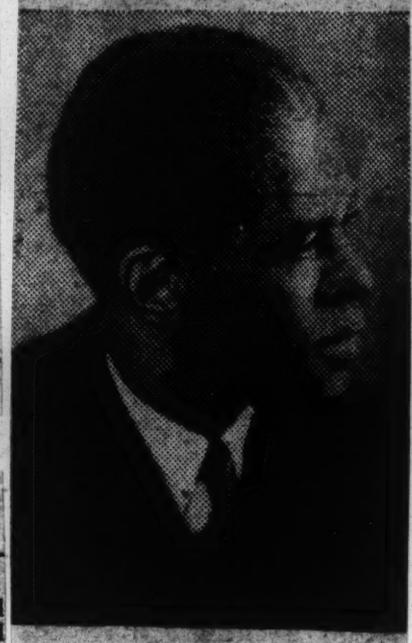
Danville, Va., Register
November 16, 1941

ROLAND HAYES HERE TUESDAY

Noted Negro Tenor to Give Concert Tuesday Night at City Auditorium

Roland Hayes, famed Negro tenor, will be presented in concert at 8 o'clock Tuesday evening in the City Auditorium under the auspices of St. Paul A.M.E. Church.

Here Tuesday



ROLAND HAYES

The concert will be the second here for Hayes, whose renditions of Negro spirituals, ballads, classics and hymns, thrilled a large audiencee at the Auditorium several years ago.

Hayes has risen from a barefoot boy behind an ox-drawn plow to one of the world's outstanding tenors. Included among his triumphs was a command performance before the late King George V of England.

The Rev. LL. P. Herring, pastor of St. Paul Church, has announced that sections of the Auditorium will be reserved for white and colored patrons of music.

Advance ticket sales are now in progress and the tickets may be purchased at Patterson's Drug Store, from the Rev. Dr. H. P. Myers, the Rev. Dr. James M. Shelburne, the Rev. Dr. John B. Wynn, Danville Savings Bank and Harvey's Funeral Home.

Birmingham, Ala., Age-Herald
November 12, 1941

NEGROES TO HEAR ANDERSON CONCERT

Special provisions are being made to accommodate the Negroes of Birmingham who wish to hear Marion Anderson, noted Negro contralto, when she sings at the Municipal Auditorium, Nov. 18, under the sponsorship of the Birmingham Music Club.

A large part of the dress circle will be reserved for the Negro music lovers, as well as a part of the gallery.

Marion Anderson has arranged a beautiful program for her second appearance in Birmingham.

The program includes the works of Handel, Bassani, Bizet, Brahms, Gounod, Dvorak, Rachmaninoff, Quilter, and a group of Negro spirituals.

Requests already are coming in for encore numbers, the most asked-for being the beautiful Schubert "Ave Maria," sponsors said.

The noted Negro contralto, who has sung for most of the crowned heads of Europe, and who is one of the two musicians (Leopold Stokowski was the other) to win the $10,000 Bok award, is singing here for the first time in several years, her heavy bookings having made it impossible to engage her for a Birmingham concert before this season.

Time
Chicago, Illinois

DEC 2 2 1941

POPULAR

King Joe (Joe Louis Blues) (Paul Robeson with Count Basie's band; Okeh). "Lord, I hate to see old Joe Louis step down"—words by Richard Wright (*Native Son*), music by Basie. A haymaker.

Chee Lai (Paul Robeson, Liu Liang-Mo and chorus; Keynote). Songs of Free China, in English and Chinese, including *Song of the Guerrillas* (*Go to the rear of the enemy and kick them in the pants*). Although not tuneful to Western ears, the songs are interesting and authentic examples of China's new mass music. China Aid Council (member of United China Relief) gets part of the proceeds.

Helen Morgan (Victor). Sweet posthumous nostalgia—*Can't Help Lovin' Dat Man, Body and Soul*, four other reprints.

Clementine (Bing Crosby; Decca). Part straight, part swing, with gags.

Limehouse Blues and **If I Had You** (Benny Goodman Sextet; Okeh). A new combination—Benny, Trombonist Lou McGarity, Pianist Mel Powell, three rhythm men.

DEC 2 2 1941

40a-1941

New York Times
New York, N. Y.

'BLUES' CONTROVERSY IN THE SOUTH

OCT 19 1941

WITH no more invidious purpose than to make a million or more at the box office, Paramount has produced a picture that threatens the solidarity of the South. A near-feud has arisen between two cities which long have existed in amiable disregard of each other, separated by another State. The cities are New Orleans and Memphis, and the screen play is "The Birth of the Blues."

The film celebrates the pioneer jazzmakers who, early in this century, brought about something like a musical revolution. It was announced that the première of "The Birth of the Blues" would be staged in Memphis, and that is the cause of the feuding. New Orleans claimed that the first notes of jazz were sounded in its own Basin Street, and in their reverberating memory the film should open there. The Mayor of New Orleans telegraphed to say so. Then Governor Sam Jones of Louisiana registered his protest. He picked one of the State's leading men of letters, Roark Bradford, and sent him rushing off to Hollywood as special emissary to plead the case for New Orleans before a Paramount studio tribunal.

In both States the contest began attracting front page newspaper attention. Memphis papers happily reminded everybody that Louisiana's emissary, Roark Bradford, had been born in Lauderdale County, Tenn. New Orleans editors replied that the author had lived for years and drawn most of his literary material from the Delta country. Telegrams between Hollywood and the State capitals were of hourly occurrence.

Buddy De Sylva, who produced the picture and thought he was through with it all, went back to his research. And finally Paramount came up with the decision that Memphis should keep the laurels and the Bing Crosby, Mary Martin film will open there after all come Oct. 31. The Tennessee city, which fathered W. C. Handy, composer of "St. Louis Blues," sat back and smiled, and Memphis's Beale Street, the Tin Pan Alley of "hot music," was full of rejoicing.

OCT 19 1941

Many "Firsts"

The two cities might well have been spared all of the excitement and controversy, though, for it seems neither New Orleans nor Memphis alone can boast of having slapped the infant ragtime into life. Diligent research by Paramount's factfinders involving study of all authorities indicated that the rise to popularity of "the great American noise" was a spontaneous development all over the country. Its numerous "firsts" are so shrouded in legend that none can be proved conclusively. Had they wished, New York and Chicago might also have clamored for the première, for each Northern city can truthfully declare that it recognized the worth of jazz and adopted it while the music still was an underworld waif in the South.

OCT 19 1941



Joan Leslie in "Sergeant York," which now is showing at the Strand.

The Daily Worker
New York, N. Y.

Robeson Sings the 'Ballad' Down in a Jim Crow Town

OCT 12 1941

By BART LOGAN

OCT 12 1941

DURHAM, N. C.—Paul Robeson has captured Durham. When he sang here Monday night to a packed house at the auditorium of the North Carolina College for Negroes he was given an unprecedented ovation by the Negro and white audience. People came from all over the state to hear this great people's artist. The social composition of the audience ranged from Negro and white workers and farmers down to bankers and mill owners and the anti-Negro governor of the state.

When Paul Robeson, ably assisted by the college chorus, sang "Ballad for Americans," the audience in this town of brutal jim-crow oppression swept the hall with a tumultous ovation. Robeson's songs of the people, songs of suffering and of hope, made a deep impression on the audience. A young Negro student remarked afterwards: "He sure struck a real blow for democracy."

This world famous artist did not merely pause in Durham for the concert but stayed three days to learn and to teach. He showed a real understanding of the problems of the Southern people and a keen desire to learn more. Not a moment of his time was wasted. He spoke to the student body about the students playing a greater part in the struggle against oppression. He sang to the old people at the County Home. He gave a radio interview and led the discussion at a meeting of the local chapter of the Southern Negro Youth Congress.

Mr. Robeson did not speak as an outsider. His father was a native of the state and he lived here as a child. But there was a more important link with the state, his understanding of the needs and aspirations of the common man. His modest and impressive bearing and his obvious love for the people won the heart of everyone who heard him.

Paul Robeson not only expressed the determination of the Negro people to struggle for better conditions on the home front but showed the urgent need for a western front against Hitlerism. He concluded his radio interview by stating: "I may go back to the Europe that I love and take part in the struggle to save humanity."

Newberry, S. C. Observer
October 3, 1941

TALK SONGS

I don't profess to know anything about music, but I think I know a tune when I hear it. The new songs now sung at the movies (on the screen, of course) have no more rhyme or rhythm or melody in them than a jaybird has false teeth. They are really not songs; they are sort of screaming talks. I wouldn't give one stanza of Alexander's Rag-Time Band for 100 dozen of these new idiotic spasms.

I would not swap one verse of Sewanee River or My Old Kentucky Home or Old Black Joe for all of these new fangled, late model, punky songs. Why anybody will ruin a good show or a fine voice with such stuff is more than I can imagine. You can't tell when a stanza begins or ends in them. The subject matter is entirely nil. If somebody were to sing one of our songs in church and sing like those "talk" songs are "talked", they would be fetched before the Probate Judge the next day and examined for lunacy.

Why, just think of it! The Negroes are actually singing the new "talks" in the new way. Most Negroes have real harmony attached to their vocal indulgences, but if they drift off from the old Negro Spirituals, and take up this new order of songs and singing, they won't have many listeners in a few years. I happened to hear a crowd of Negroes singing last night, that is they were in the picture and were expected to be a-singing, but they got off on this "sing-talk" rot and I was ready to go home."

About 2 songs out of 10 are worth listening at, according to my way of hearing and thinking; but I'll admit I ain't modern, and I'll also admit that I hope I wont go modern if to be modern I have to enjoy(?) these new departures from music and melody. I wish, kind friends, that you'd just listen at the words of some of these songs: they are all more or less without sense or meaning, and we hope such practices as "talking" them wont last long, and that we will get back to music and rhythm right away.

The Popular Song Is Dead, Long Live the Popular Song!

Roy Harris Finds Our Music Swept by A Democratic Wave

By DOUGLAS GILBERT,
World-Telegram Staff Writer.

Roy Harris, a composer of serious music whose symphonies have often featured Carnegie Hall programs (Stokowsky recently played the instrumental interludes of his folk-song symphony for chorus and orchestra), has signed a five-year contract with Mills Music, Inc., song publishers formerly identified with Tin Pan Alley.

Mr. Harris says the "formerly" is important. He says Tin Pan Alley as the symbol of the popular song has bleated its last and Sunbonnet Sue is old hat.

"The popular song, as such, is practically dead," said Mr. Harris in an interview today at the Lotos Club in W. 57th St. "A great democratic wave has swept over our national music. Today there is virtually no distinction between music of one kind and music of another. Our jazz bands, led by superb musicians, have been an important factor in bringing this about.

Contribution for Jazz.

"For example, Benny Goodman and Tommy Dorsey. They are magnificent instrumentalists. It is a privilege for any composer to write for these players. In fact, my next major work may be a double concerto for jazz band and symphonic strings. Here is orchestral color undreamed of by the old school romantic composers."

Mr. Harris also has virtually completed a piano concerto for a symphonic band which his wife, Johanna Harris, concert pianist, is to play with the University of Michigan symphonic band April 6, next.

This is another development in our national music—the college symphonic band—that is directly attributable to our jazz band leaders, Mr. Harris says.

"It is the jazz band leaders who have furnished the inspiration for the college kids," said Mr. Harris. "The symphonic bands are especially pronounced throughout the midwestern colleges and derive, I think, from the football bands.

Vitality for Music.

"When the football season is over the best players re-form to make up the symphonic bands—and how they can play! Their interest in orchestral color combinations, and their development of the trumpet, obviously inspired by our fine jazz trumpet players, is supplying the vitality that is now suffusing American music."

The trumpet, says Mr. Harris, is becoming a lyric instrument instead of a cavalry charge or for announcing the coming of the U. S. Marines. "We are actually developing a brass tradition that is directly challenging the use of strings."

Mr. Harris' new alliance with Jack Mills is an earnest of the "wave of democracy" he says is now apparent in the field of music.

"I went with Jack because I felt that under his highly specialized knowledge of distribution I could win a larger public. And I was right from the start. My first number for him was a band piece set to Walt Whitman's lines which we called Freedom, Toleration and it sold well. Five years ago this would have been impossible in the popular song publishing business. The publishers would have run from my music."

Mr. Harris is justly proud of a recent distinction. A few weeks ago he was appointed "composer in residence" at Cornell University—an innovation for the educational institution.

He now lives in Ithaca and is composing there the works referred to in this piece. He also acts as special tutor in composition to students studying for masters and doctors degrees in music.



Roy Harris.

Nation
New York, N. Y.

Jazz Improvisations

Some recent Blue Note recordings. . . . Bechet, Frankie Newton and others.

BLUE NOTE recordings' devotion to jazz and the company's courage in disdaining sure-fire successes for risky exploration is laudatory. In blind allegiance to the school which advocates and recognizes only jazz which is improvised, Blue Note is staking its future on an anachronism.

In the beginning improvisation supplied jazz with its life blood. The "collective improvisation" of the early New Orleans bands (and particularly the exploits of the Original Dixieland Jazz Band) galvanized a score-bound music world that gaped, listened, and emulated. Those early improvisations broke ground and laid the foundation for future developments in the art form. But at the point where "swing" was reached, jazz musicians marked the inherent weakness in pure improvisation and corrected and implemented.

Those weaknesses are, of course, tied up with the difficulties in turning on inspiration at will, sustaining it for an arbitrary length of time, and communicating it to (and sharing it with) other members of a group. On rare occasions, such a community of spirit is achieved and the result is a composition miraculously well organized and constructed. These are the exceptions rather than the rule; when they occur, the creators make a point of remembering and notating it (mentally, perhaps) so that they may recreate and recapture its magic.

For the most part, improvisations are haphazard and uneven. An instrument attaining a high degree of promise will be followed, more likely than not, by another that fails to fulfill or exceed it. Listen to the "classics" submitted as evidence by the true believers." Louis Armstrong's Hot Five?—a one-man-band if there ever was one. The Chicagoans?—"head" arrangements (careful preparation with the spots for solo work systematically plotted).

Collective improvisation is both desirable and possible (witness the music produced by Duke Ellington's band and Benny Goodman's small groups), but its value is enhanced when the experimentation takes place in the rehearsal hall and the public performance is the result of discriminating selection. Attending "jam sessions" is fun, but it is only the professional who comes away with anything. The layman is best rewarded when he hears the finished product.

Here are a few Blue Note releases:

"Profoundly Blue" (17-B), an improvisation by Edmond Hall Celeste Quartet, is one of the miracles mentioned above. Charles Christian's guitar and Edmond Hall's clarinet are the melody instruments and they are united in perfect understanding. Meade "Lux" Lewis performs intelligently on the celeste (ignoring the "novelty" of the instrument), but it is probably the contrapuntal theme plucked out on the bass by Israel Crosby and woven into the woof-and-warp of the "improvisation" that makes it all-of-a-piece.

"Summertime" (6-B), by Sidney Bechet and his Blue Note Quartet, is not a recent release but it is worth your time and money. The soprano saxaphone is considered a treacherous instrument by musicians and for a few seconds you may find yourself disturbed by its tone and pitch. As played by Bechet, you will promptly forget its shortcomings in his rapturous, deeply emotional exposition of George Gershwin's melody from "Porgy and Bess." Here Bechet unearths and explores the trail that bridged for Gershwin his heritage of Hebraic melody and that of the American Negro. A remarkable performance.

"Pounding Heart Blues" (the "A" side) contains superb trumpet solos by Frankie Newton, but the record as a whole confirms everything I have said about the average improvisation.

"Variations on a Theme" (19 & 20) is four sides of Meade "Lux" Lewis playing boogie woogie on a harpsichord. Many listeners when they heard Lewis perform his "Honky Tonk Train Blues" for the first time were convinced that it was played on at least two pianos. Lewis on the harpsichord will now have those same listeners swearing it's two guitars and four mandolins. Blue Note treats the work with extreme seriousness (subdividing it into four movements with "significant" titles and program notes) and claims that ". . . Lewis neither adapts the harpsichord to his style of playing, nor his style of playing to the harpsichord . . . [but] creates an original synthesis." Lewis doesn't do quite that, but he does create interesting effects on a "new" instrument and, with further development, will unquestionably contribute to the vocabulary of jazz. ELLIOTT GRENNARD.

40a-1941

Pittsburgh Courier
Pittsburgh, Pa.

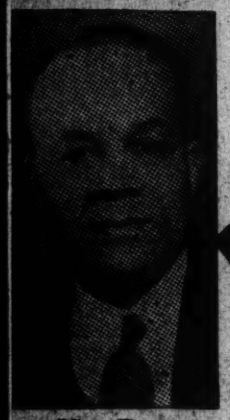
Rogers Says:

BY J. A. ROGERS

PAYS TRIBUTE TO W. C. HANDY, THE "FATHER OF BLUES"

THE NEGRO singer is a tradition second to none in this country. Back in the days when puritanism hung like a pall from Maine to Georgia, he was the one bright and cheerful ray. Negro song, music and laughter helped to ease the burdens of the white pioneer when the hardest work in the building of America was being done.

James Parton, white historian, writing of the Negroes who used to sing on the Northern streets in Benjamin Franklin's time, said:



Mr. Rogers

"What a debt we owe to the jolly, amiable, irrepressible, indispensable Negro! Without the tradition of jollity would have died the land long ago but for him. He is a broad grin on the face of the country."

Jim Crow, at its worst, would usually relax for the Negro minstrel. Booker T. Washington once said that he envied Bert Williams because, while he had to fight and argue his way into the hearts of white people to get support for his work, all that Williams had to do was to sing and smile. But now, after three centuries, Jim Crow has reached out its long arm and put a thumb down on the Negro singer. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, has barred Negroes from its contests. The founder and promoter of the society, an Oklahoman, declares that to let the Negroes sing would offend the white South.

What next?

IF WE ARE BARRED

If Negroes are barred from singing contests, the next logical step will be the outlawing of Negro music, and then songs by white people with Negro themes such as Swannee River and Old Kentucky Home. Don't say it can't happen here. We have a million Goebbels, active and potential, in this country. The music of Mendelssohn and the songs of Heinie are taboo in Germany because Mendelssohn and Heinie were Jews.

OF COURSE the removal of the Negro's contribution to American music would be like taking the red corpuscles from the blood. Only a pallid, corpse-like thing would remain. But this music could be doctored and the Negro deprived of credit. Several ingenious articles have already appeared to prove that Negro music was not Negro but Italian or something else.

ABOUT W. C. HANDY

Speaking of the early Negro singers and the joy and cheer they gave to American life, it is most appropriate here to mention the work of W. C. Handy, greatest living exponent of Negro rhythm. In his autobiography, "Father of the Blues," which has just appeared, he gives us a glimpse of what must have inspired the original Negro singers when he says of himself:

"AS a child I had not heard of the Pipes of Pan, but pastoral melody was, nevertheless a real thing to me. Whenever I heard the song of a bird and the answering call of its mate, I could visualize the notes in the scale. Robins carried a warm, alto theme. Bobolinks sang contrapuntal melody melodies. Mocking birds trilled cadenzas. Altogether I fancied they belonged to a great outdoor choir.

PRIMITIVE PRELUDE

"There was a French horn concealed in the breast of the blue jay. The tappings of the woodpecker were to me the reverberations of a snare drum. The bullfrog supplied an effective bass. In the raucous call of the distant crow I would hear the jazz motif. The purple night would awaken a million crickets with their obligatos of mournful sound, also the katydids, and down the lonely road the hooves of the galloping horses beat in syncopation. I knew the gait of the horses by the rhythm of their hooves. As I grew older I added the saxaphonic wailing of the moo-cows and the clarinets of the moody whippoorwills. All built up within my consciousness a natural symphony. This was the primitive prelude to the mature melodies now recognized as the blues. Nature was my kindergarten."

THUS speaks the born musician. No one who wishes to understand the role of Negro rhythm in present-day American life can afford to miss Handy's book. There are other very good reasons for reading it, too. It is the story of a man who from the most humble beginnings, and in spite of great hardships, made his influence felt around the world.

The book is published by McMillan of New York, is edited by Arna Bontemps, and sells for three dollars.

Afro-American
Baltimore, Maryland

Had Feud with Handy Over Blues

LOS ANGELES — (ANP) — Ferdinand (Jelly Roll) Morton, composer-arranger and called the "dizzy dean of music" and one of the most renowned jazz and blues pianists since 1902, died Thursday, of a heart ailment.

It was in the notorious Storyville section of New Orleans that Jelly Roll first became known. Storyville, the red light area, was one of the most sumptuous and pretentious parts of New Orleans from the 1890's through 1910.

It was here that jazz is generally credited with originating around 1895 and where such old-time greats as Buddy Bolden, Bunk Johnson, and others got their start.

Began as Entertainer

When Jelly Roll broke into the scene in 1902, jazz was already looked upon in New Orleans as a distinct kind of music. However, there was little room for the piano in the early bands, with the result that Morton and others began as solo entertainers for the "madames" and their "guests" in the Storyville "palaces."

Jelly Roll soon won fame, not only for playing ragtime, the blues and jazz, but as a composer. One of his most famous numbers, a standard tune which all bands play today, is "King Porter Stomp," written in appreciation for another pianist of that day, King Porter. Some of Jelly Roll's other originals such as "Wolverine Blues" and "Milenburg Joys" are just as widely known.

After leaving New Orleans, Morton went throughout the country. In Los Angeles he sent back for the then rising young cornetist, King Oliver, and his band. After getting them started in California, Jelly Roll went East and in 1910 won added fame in Chicago as a pianist in State Street cabarets. Later he formed a band that specialized in the blues.

Made Variety of Records

He also made many records for various companies, many of which are today valuable as collectors' items. Some were piano solos and some were with full band. "Mr. Jelly Lord" and "Black Bottom Stomp" are two of his most famous.

Two years ago, he led and played with a group of star New Orleans musicians to produce a series of platters released in connection with a new book on jazz called "Jazzmen." All of these tunes were standard blues and stomps played in New Orleans thirty and forty years ago.

A few years ago, after W. C. Handy appeared on Robert L. Ripley's "Believe It or Not" radio program as guest star, Morton challenged Ripley to prove that Handy originated the blues. He pointed out that he had been playing the blues since 1902 and had been hearing them before that.

He said that it was not until 1911 that the "St. Louis Blues" was heard and declared that Handy did not write that, but took it from a guitarist he had playing with him. This brought down the ire of Handy and both had plenty to say in the public press.

First Clown Director

Jelly Roll also claimed to have originated jazz and asserted he was "the first clown director, with flashy dress, witty sayings, etc., the group known as master of ceremonies today."

He claimed the first glee club as another contribution and said he had used the hot strong bass for more than 35 years. Jelly Roll declares he was the first to record the washboard, bass fiddle and drums, which were then supposed to be impossible to record.

"I produced fly swatters to swing the drums. These are now called wire brushes and every drummer uses them," he once said.

In recent years Jelly Roll was not in good health. For a while he operated a club in Washington, D.C., but later gave it up. He came back to California several months ago.

Chicago Defender
Chicago, Illinois

SHALL WE HAVE OPERA?

A tempest in a teapot is brewing over the proposed presentation of the opera Aida at the annual meeting of the National Association of Negro Musicians in Pittsburgh next month. The arguments against this proposal follow closely the old and familiar type of slothful reasoning which has dogged the initial step of every worthwhile Negro undertaking.

The dissenters—perhaps we should say, the obstructionists—ask, "Are we ready to sing operas?" "Why do we have to start out with one of the most taxing operas of them all?" "Will our singers ever get a chance to sing with the major opera companies if we ourselves organize separate companies?"

We should like to ignore the first question, for it implies an unpardonable ignorance of an abundance of talented and trained Negro voices capable of meeting the technical requirements of any opera company—if given a fair chance. Many Race singers have been told bluntly after an audition that they had the right voices for opera work, but the wrong color of the

Competent critics have praised the Detroit Opera company, a Negro organization, for its excellent musicianship displayed in performing the operas Aida and Carmen. If we are not ready to sing operas, when shall we be? By what process other than actual performance are we to attain the requisite experience and skill?

The story of Aida and the original cause of its existence should provide an adequate answer to the second question. For an operatic debut of Negro company, no more appropriate selection could be chosen. The very length of

this opera makes it a real test of the musicianship of the principal characters.

The third question is one that partakes of the nature of white America's economic and social attitudes. The ever-present pressure of prejudice and discrimination has forced the Negro to create and develop his own institutions. Surely there would be little justification for Negro churches, banks, schools, insurance companies and even baseball teams were black Americans given unqualified opportunity to work out their destiny within the framework of white organizations.

But for the foresight of those members of the Race who have pioneered in these fields of human endeavor, the Negro today would be irretrievably lost in the vortex of a complex culture. Had we waited for a democratization of America's social structure before making our contributions to the western world, we should be very far even from the periphery of this civilization. Thus separate Negro institutions grew out of segregation, and not segregation out of them.

It appears to us that the very discriminatory policy of the major opera companies should serve as a challenge for Negroes to organize their own. In any event the existence of a Negro opera company would not prevent, let us say, the Metropolitan Opera company, from hiring a Negro singer whose musicianship was demonstrated beyond doubt. Indeed, the chances of such an opportunity would be heightened—not lessened—by brilliant, thrilling performances of a Negro opera company. Be that as it may, so magnificent a venture as that which is proposed by the National Association on Negro Musicians should be greeted with unrestrained enthusiasm by those of us who are interested in the cultural evolution of black America.

Tribune
Philadelphia, Pa.

Paul Robeson, Benny Goodman And Colored Stars Delight Big Robin Hood Dell Crowds

By J. W. POINDEXTER

The largest audience of the season—an overflow crowd of 10,000 persons—attended Robin Hood Dell for an excellently varied and tasteful program by Paul Robeson, distinguished baritone and actor, on last Wednesday evening.

Although postponed three times because of inclement weather Mr. Robeson, the evening soloist, who is undoubtedly the foremost folk-song exponent of the age, delighted the audience with a lavish group of selections sung simply, from the heart.

He was in a rather restrained and subdued mood but the songs rendered in that splendid range of his had warmth, color and spirit.

TWO PREMIERES

Two of Mr. Robinson's selections were heard for the first time anywhere. One sung with orchestral accompaniment was the "Invocation to Damballa," a weird pagan chant from (liturgia negra) by the Cuban composer, Pedro Sanjuan. The other premiere, to piano accompaniment, was a ballad of the sharecroppers, "Tennessee Valley," with words and music by Malcolm Ross, director of information for the National Labor Relations Board.

Mr. Robeson's other selections were familiar favorites, "Nobody Knows the Trouble I've Seen," two "Porgy and Bess" numbers, "I Got Plenty of Nuthin'," and "It Ain't Necessarily So," which was rendered with such dramatic expression and color that Mr. Robeson had to take four bows before the audience would permit intermission. These last three were sung with the orchestral accompaniment.

After intermission he rendered "Hassidic Chant" and the spirituals, "Balm in Gilead" by H. Burleigh and "Ezekiel Saw the Wheel," arranged by his accompanist, Lawrence Brown, whose tenor voice collaborated in a delightful duet.

Then came the inevitable encores, "Water Boy," "Short'nin' Bread" and an old English song, "No John, No," sung with a charming lightness of voice and spirit, then the abbreviated but far from brief "Ballad for Americans" to the thunderous applause of the entire audience.

Paul Robeson brought to the Dell the largest crowd of the season, then on the following night Benny Goodman brought the second largest.

Goodman, the clarinet jazz virtuoso who was chosen on the "Honor Roll of Race Relations" of '39-'40, dominated this program, but not without permitting his present sepia members to star on this night, for this was the first time any colored musicians have appeared in an orchestra in Robin Hood Dell.

Goodman's orchestra opened with Sidney Catlett as drummer and he was given plenty of opportunity to display his ability, much to the delight of the crowd. Then "Cootie" Williams, who was originally hired for the sextette, was introduced to the audience by Goodman as the outstanding trumpeter of our day, rendered a solo, "Super Man," then encored with "Dear Old Southland" to the plaudits of the overflowing throng.

Unfortunately, Charlie Christian, the ace guitarist, who has been a regular member of the band and sextette, was ill and the outfit was obliged to leave Detroit without him.

Right now, regardless to traditions, it would appear that Mr. Goodman is determined to use colored musicians in his band, whenever and wherever possible.

—A Colored Judge—

Chicago Defender
Chicago, Illinois

Broadway Hotel To Get Basie's Band

BOSTON, Mass. — Count Basie, the "Jump King of Swing," has hit this famous New England city and smashed it wide open. The Count opened a three week stand at the ultra swank Ritz-Carlton hotel here Thursday before the greatest gathering since the days of the Boston Tea Party! Practically every famous member of Boston Back Bay society, including John Roosevelt, son of the President and his wife were in attendance to greet America's greatest dance orchestra.

The Basie band really demonstrated its amazing versatility at the Ritz, with not a complaint against its brand of music. The Count did his inimitable "jump rhythms," pretty dance music, soft dinner music, waltzes, rhumbas and congas with equal ease and success.

Commercial Appeal
Memphis, Tennessee

Marion Anderson Gives Prize She Won To Aid Poor Students

Marion Anderson, negro contralto who will sing her second program at the Auditorium here Oct. 29, stopped briefly between trains in Memphis yesterday, telling, with a seriousness that is characteristic of the young woman's musical career, of scholarships she is giving to girls as poor as she once was.

Winner last Spring of the $10,000 Bok Award, given annually to the person who has done the most for the city of Philadelphia, the singer is using the money "to enable some poor, but nevertheless very talented unfortunates to do something of which they have dreamed all their lives." The first girl has already begun her training, and the money is to be divided into other scholarships of $1500, the amount Marion Anderson was given when she began her own study.

Born in Philadelphia

This new undertaking is proof of how well she remembers the early assistance given her. Born in Philadelphia, she sang her first program in her father's church and was aided by the People's Choral Society of Philadelphia. Later she studied under Giuseppe Boghetti and abroad.

The character that has made her contralto voice so much more than the projection of isolated tones into the air was reflected in her advice to young Americans to look everyone squarely in the face, no matter the issue. "When you are bitter against anything or anybody," she said "no matter how fine you are, the bitterness will take something from you."

Purpose in Life Is Need

A purpose in life even from the earliest childhood, she believes, is the great need of young Americans today. "Even in the first grade," she remembered, "if the next room was having a singing lesson I never knew what my teacher was talking about."

Marion Anderson is happy over her tour this year, which has scheduled for her fewer concerts and intervals long enough for her to see some of the cities on her itinery as she has never been able to do before. Yesterday she was on her way from Asheville, N. C., after a program there, before a capacity house, to Jackson, Miss., for an appearance there tonight.

Washington, D. C. Post
September 29, 1941

Robeson to Open Hampton Institute Concert Series

Hampton Institute, Va., Sept. 28.—Paul Robeson, Negro singer, will present "Ballad for Americans" as the principal feature of his recital in Ogden Hall, Hampton Institute, Saturday evening. The program will be the first of five concerts offered this season by the Musical Art Society.

The Hampton Institute Choir under the direction of Noah Ryder is rehearsing the choral portions of the ballad, which is burningly expressive of faith in the ideals on which America was founded.

The rest of Robeson's program includes a group of folk-songs from many lands, four Russian songs by Moussorgsky, and four Negro spirituals. The folk-songs are drawn from the Hebrew, the English countryside, Russia and America, the latter represented by the Negro convict song, "Water Boy."

40a-1941

Kansas City Call
Kansas City, Mo.

ROLAND HAYES ACCLAIMED BY DENVER CROWD

JAN 17 1941

Tenor Gets Great Ovation From Mixed Audience In Mile-High City

DENVER.—"Roland Hayes, noted Negro tenor, held a not large, but noisy audience in the palms of his two hands last night at City auditorium—" was the way J. H. B. of the Rocky Mountain News characterized the triumph of the race's veteran, the none-the-less brilliant artist, on the morning following his appearance in Denver.

And the story of his triumph can be told by larger number of his race's representatives than have been in City Auditorium since Eugene Gash literally packed that venerable edifice to the rafters a year ago.

With apologies to J.H.B. in the News it would seem best to pass on to his own unbiased report for fear ours might be too greatly influenced by the thrill those partisans get when their hero even surpasses their fondest hopes.

"When Mr. Hayes first stepped onto the concert platform he was not greeted with any ovation—just generous applause; but with the final note of his first number, 'Wher'er You Walk,' still reverberating, the ovation came. And with each song came more ovations.

JAN 17 1941

Mr. Hayes' appearance can best be described as poised, and at the same time charming. He smiles continually—except when pouring his heart into some song that the audience is aware is beloved to him.

Two of this great artist's renditions stand out. Unforgettable are his versions of "I Want to Go Home, and his final encore, "Were You There?" Both are done with no accompaniment and the purity of the tone is flawless.

Other favorites that Mr. Hayes sang were "Maledetta Sia I' Aspetto," "Michieu Baingo" (Louisiana Creole Folksong), "The Stars Looked Down," "Here'm I," "Sister Mary,' "Lit'l Boy," and "Good News"—these all on the program. Among the encores, which were numerous, Mr. Hayes sang "Sit Down Sister," and the highlight of the evening, "Were You There?"

Mr. Hayes substituted "Tennessee Mountain" for "Mother to Son," which proved to be novel in that the number was finished with Mr. Hayes singing off-stage. Another song that brought a storm of applause was "Xango Chant," where Reginald Boardman, the accompanist, took honors."

Newport News, Va Press
December 19, 1940

Dorothy Maynor Starts Festival Of Negro Music

WASHINGTON, Dec. 18.—(AP)—Dorothy Maynor, the recently discovered Negro soprano, was selected to open a four day festival of Negro music at the Library of Congress tonight, the first time such a festival has been held.

She has chosen to sing songs by modern Negro composers, and a group of spirituals.

Dorothy Maynor is the Norfolk (Va.) singer who was discovered by Serge Koussevitzky, director of the Boston symphony.

Dorothy Maynor, who opened a four-day Negro music festival in Washington last night, is fairly well known to musicians and music lovers on the Peninsula. A native of Norfolk, she studied at Hampton institute and later taught in George P. Phenix school, which is connected with the institute.

For one year, during the temporary absence of Conductor Charles Flax, she conducted the Newport News Choral club, a mixed-voice Negro ensemble.

Birmingham, Ala. News
January 8, 1941

Noted Violinist To Play At Temple Theater In Celebrity Series

Former Boy Prodigy Has Already Taken His Place Among Music's Greats

Yehudi Menuhin, triumphantly fulfilling the second cycle of a career unique in music's history, comes to Birmingham Thursday in one of the three Southern concerts of his current tour when he plays at the Temple theater at 8:30 p.m. under sponsorship of Mrs. J. W. Luke of the Celebrity Series.

"A bow drawn across the heart-strings of humanity. . . fingers that speak with hope and faith of the centuries. . . this is the ageless art of Yehudi Menuhin, bestowing a melodic benediction upon multitudes at each transcendent revelation," writes a New York Times critic.

Birmingham remembers him from his first appearance here, a little blond boy of 10 with a magic wand of a bow transforming incredulity into marvel. Birmingham Thursday night will hear a young man who has taken his place already among the "immortals" of the violin."

For his Birmingham concert Menuhin has selected the following program:

Brahms Sonata No. 2 in A Major, Opus 100 and the Bach Sonata No. 1 in G Minor, for violin alone.

The second part of the program will include Concerto No. 5 in A minor, Opus 37, a Negro spiritual from the largo of "The New World," by Dvorak, arranged by Kreisler; "Caprice Basque," by Sarasate; "Caprice Vilennos," by Kreisler; "La Fille aux Cheveux de Lin" ("The Maiden With the Flaxen Hair"), Debussy - Hartmann, and "Labyrinth" (Caprice), by Locatelli.

Anniston, Ala., Star
February 5, 1941

NEGRO SINGERS TO APPEAR HERE IN BIG CONCERT

To Be Held In Seventeenth Street Baptist Church Tonight At 8:15 O'Clock

The nationally known "Wings Over Jordan" Negro choir is to be presented at the Seventeenth Street Baptist Church tonight beginning at 8:15 o'clock under the sponsorship of the church, the Friendship Baptist Church and the Cobb Avenue High School.

A special section has been reserved for the white people and a large number is expected to attend. Proceeds from the concert are to go to the three sponsoring organizations.

Composed of 35 voices, many of which are to be heard in solos during the course of the program, the choir will present the following selections:

Part I—"Somebody Touched Me," "I'm Waiting For Jesus," "In the Kingdom of the Lord," "I Must Keep A-movin'," "I Want Jesus to Walk With Me," "Couldn't Hear Nobody Pray," "He'll Understand and Say, Well Done," "I'll Be a Servant."

Part II—"It's All Over Me," "When I Get Home," "I Cried and I Cried," "I Want to Die Easy," "Sweet Turtle Dove," "You Can Tell the World," "I'm Troubled in Mind," "I Want Two Wings."

The Rev. Glen T. Settle, colored, originator of "Wings Over Jordan," was born in a log cabin at Reidsville, N. C., and received his early education in the state of Pennsylvania.

He prepared for his vocation by working as a moulder in foundries at Cleveland, Ohio, during the day and attending the Moody Bible Institute at night. When his course was completed, he became assistant pastor at the Mount Haven Baptist Church in Cleveland.

Upon beginning his duties in Cleveland, the Rev. Settle found that the church had a fine choir, and, with this knowledge, he began working for a "Negro Hour" one one of the local radio stations. In his efforts to obtain an audition, Rev. Settle talked to Worth Kramer, at that time program director of WGAR in Cleveland, who granted the Bethsemane Choir an audition. Kramer was laudatory in his praise of the group, and immediately scheduled them on his station.

By January of the following year, Kramer had arranged to have this group present a series of Sunday morning concerts on the Columbia Broadcasting Sytem. This program was launched on January 9, 1938, and has proven the greatest mail drawing attraction of all Columbia sustaining features.

Chattanooga, Tenn., Daily Times
October 20, 1941

3,000 KEAR CHOIRS AT MUSIC FESTIVAL

335 Singers, Representing Churches of City, Were Led by Dr. Smith

More than 3,000 persons were present at the Memorial auditorium yesterday afternoon to hear a sacred music festival sung by 335 choristers representing the majority of churches in the city. The program was sponsored by the Chattanooga Pastor's association and was directed by Dr. H. Augustine Smith, professor of sacred music at Boston university and nationally known as a leader of similar festivals. Carl D. Scheibe was organist and Mrs. Josephine Hill Collette, pianist for the children's choir.

Organized in a general white choir of more than 200 voices, the children's chorus and a Negro choir, the singers made an impressive appearance in their black and white vestments as they moved to the platform in the processional.

Every Number Applauded

Enthusiastic applause followed every number. The Negro singers drew an especially warm response to the spiritual "Deep River," sung without accompaniment, and to the race anthem, "Lift Ev'ry Voice."

The children were applauded in Brahe's "Bless This House" and the Evening Prayer from Humperdinck's "Hansel and Gretel. The main white chorus brought its group of selections to a rousing close with the Hallelujah Chorus from Handel's "Messiah" and the audience joined the choristers in a hymn sing group.

The Rev. Nelson Dalenberg presided at the meeting and the Rev. John A. Huff was in charge of the free will collection.

A supply of 2,000 printed programs was exhausted a few minutes after the crowd began entering, and Dr. Smith announced the numbers from the stage as they were to be sung to accommodate audience members without the printed list.

Pittsburgh Courier
Pittsburgh, Pa.

DUKE ELLINGTON SAYS DOWN BEAT ARTICLE GAVE WRONG IMPRESSION

FEB 8 1941

LOS ANGELES, Feb. 6—(ANP)—That recent article in Don Beat, the musicians' publication, which has caused repercussions in the Negro press, did not quote him accurately, Duke Ellington, famous orchestra leader and composer, told the Associated Negro Press this week.

The author of the Down Beat interview, Jimmy Gentry, "is a very dear friend of mine, a fair and honorable gentleman, but the article in question was merely an interviewer's impression, not a verbatim report," Ellington said, adding that he is "not angry about it."

Replying to charges published in the Negro press since then that he was developing a white complex, Duke said:

"I am a Negro and I brag about it every day. My band and I are exponents of Negro music. We have established theories proving that Negro music can be created and performed only by Negroes. There is no school of Negro music, consequently one must be born a Negro to reap such joy. What is stolen by others does not even scratch the surface of our virgin, fertile music. The purloined, gilded jewel boxes are empty.

"I told Al Monroe of the Defender and Billy Rowe of The Courier five years ago that I would rather have a degree from a Negro music school than from a white. That still holds good. That is my general attitude, and it should clear up any question of my appraisal of the Negro press versus Down Beat. With me, Negro recognition is paramount.

"As for that series of articles by R. J. Larkin in Down Beat on Negro bands, I read them with disgust. I honestly don't think Larkin is of sufficient importance to get actual financial figures from booking offices, and I did not read what Negro papers had to say tbout Larkin and Down Beat, so I could not have expressed an opinion along that line.

"My band and I are, as always, profoundly grateful and will always be indebted to our friends of the Negro press for the support and honor given us, and more so for the greater cause."

Amsterdam News
New York, N. Y.

Washington Critics Rave Over All-Colored Musical

Sallie Gooding, Nina Mae McKinney, Alma Hubbard, Others, Get Close Attention From Press

FEB 1 1941

Not since the days of "Shuffle Along" has as much interest been shown in a colored musical comedy as is being evinced in "Manhattan," the all-colored revue that comes to the Apollo, Feb. 7, for a week from a 10-day run at the Howard Theatre in Washington.

It is one of the few major shows with lyrics, music, sketches by colored writers; its dances staged by colored choreographers, and with colored management from top to bottom. As such, "Tan Manhattan," which will be given a gala dress premiere at its opening at the Apollo Friday night, Feb. 7, has received more than average attention from the daily press.

Life Is Lusty Romp

Said the Washington Evening Star of the Irvin C. Miller-staged opus; "One item seldom lacking in a Negro musical revue is spirit, the impression that life is just a great, lusty, lively, carefree romp. And this a quality certainly not lacking in 'Tan Manhattan.' . . . 'Tan Manhattan has much . . . Principally it has a tuneful score, contrived by Eubie Blake and Lyricist Andy Razaf, whose "It All Began in a Dream," "Magnolia Rose," and "Your Nickel for a Dime," are especially bright . . . And it has Sallie Gooding, Nina Mae McKinney and Creighton Thompson to bring an added lilt to much of its score."

Sometimes Uproarious

"Mr. Flourney Miller's comedy skits may not be especially fresh, but he and Mr. Johnny Vigal do make them consistently funny and sometimes uproarious. And this Miss Sallie Gooding is some one to regret not having heard before if you haven't, a lass with something of the Ethel Merman touch, who vocally brandishes a song about as if it were a battle cry. You should like also the way Miss McKinney drenches the torchy "Your Nickel for a Dime" in tears."

The Washington Post remarked that "The songs are far and away the finest possessions of "Tan Manhattan" and as someone remarked, when you have songs and vigorous Negro voices to sing them, you have something well worth hearing . . . Finest sketch of the evening is 'Tan Town Divorce', a merry, diverting revue piece, a darksome offspring of no less a scene than Gilbert and Sullivan's 'Trial by Jury,' recitatives, jury, chorus and all. . . . Flourney Miller is still a wisely paced, resourceful comic . . . Winnie Johnson, an eletrical mite, dances well and looks even better, and an unprogrammed soprano, whose name we discovered was Alma Hubbard, all but stopped the show with her single song."

"Tan Manhattan is in two acts and 18 scenes. Henry LeTang and Addison Carey staged the dances with vocal arrangements by Ona Welch and orchestration by Tom Whaley. The cast includes Nina Mae McKinney, Sallie Gooding, Johnny Vigal, Flourney Miller, Evelyn Keys, Winnie Johnson, Ayon Long, Walter Mosby, Louie Simms, Slim Bo Jenkins, Hilda Offley, Alma Hubbard Creighton Thompson, Herbert Flemming, Oliver Foster, Charles Reed, Dot Saulters, Harvey White, James Sherman, Joe Ranson, Warner Rich, Kenneth Mitchell, Roger Kennedy, Lillian Rollins, Katherine Stevenson, Wahnetta Sans, Mae Fox, Labu Yuen, Birdie Edison, Hilda Brown, Pauline Moore, Margaret, Jackie Lewis, Ruby Davis, Tony Ellis, Gladis Osorrio, Bebe Santos, Ann Craven, Sue Jenkins, Elsa Long and Bonita Dorn.

Atlanta, Ga. Journal
February 6, 1941

Menuhin to Give Concert Friday

When Yehudi Menuhin stopped over in Atlanta during his Southern tour last November he found the City Auditorium, where he was to have presented a violin recital, badly damaged by fire. He returns to the city Friday to present the delayed program in the now restored auditorium at 8:30 p. m.

Appearing with him on his all-star concert program is a piano accompanist new to Atlanta, Hendrik Endt. The program opens with the Tartini-Kreisler Sonata in G Minor, known as "The Devil's Trill," and includes Bach's Sonata in G Minor for violin alone, and the Paganini Concerto in G Major, No. 1, Op. 6. As part of the Paganini Concerto, Menuhin will play the cadenza by Emile Sauret, using the (original) Urtext edition, in observance of Paganini's centenary.

The second half of the program offers "Negro Spiritual Melody," from the Largo of the "New World" Symphony (Dvorak-Kreisler); Kreisler's "La Chasse" and "Caprice Viennois"; "La Fille aux cheveux le lin" (Debussy-Hartmann), and Sarasate's "Caprice Basque."

Kissimmee, Fla., Gazette
January 31, 1941

Negro Singers Will Appear in North Kissimmee Feb. 9th

N. A. Keenan, pastor of the St. Luke's Missionary Baptist, colored, church in North Kissimmee, announces the famous Community Male Chorus of twenty negro voices will be presented at his church on February 9 at 8 o'clock in the evening.

This well-trained chorus enjoys great popularity among the tourists, Pastor Keenan says, and white friends are invited to attend the service.

Dublin, Ga., Citizen
April 17, 1941

TUSKEGEE QUINTETT

Last Wednesday night at the First A. B. Church the Tuskegee Quintett sang several numbers of Negro Spirituals. It goes without saying that it was a fine entertainment. Several white Citizens were there and they seemed to have enjoyed every number as well as the colored people. They were sponsored by Mr. E. C. Thomas colored County Agent. Mr. Thomas is always tryink to lift as he climbs. He is sponsoring the tremendous task of raising enough money to meet the proposition offered by the National government to put up buildings on the plot of land given for the negro 4-H clubs. Let us rally to his aid. Mr. H. H. Dudley was called upon to make a short talk on the occasion. Mr. Dudley made a good speech.

Dr. C. H. Kittrell was called to deliver the deeds of the ground to the mayor of the city. The mayor being absent, Mr. Willis, Mayor protem acted and made a nice response of acceptance. We are with you Mr. Thomas.

40a-1941
Pittsburgh Courier
Pittsburgh, Pa.

State Organizers Of The National Association Of Negro Musicians



State Organizers of the National Association of Negro Musicians are coming to Pittsburgh next month to attend the annual convention. Here are pictured some of the organizers at a Chicago meeting. Left to right, Pearl E. Franklin, Knoxville; Gladys Nelson, Chicago; Jerene Macklin, Detroit; Harriett Robinson, Alton, Illinois; Miss Redmond, Jackson, Mississippi; David E. Carroll, North Carolina; Winona Mason Brown, Daytona Beach, Florida; Josephine Inniss, Illinois; Alpha M. Holmes, Missouri; Viola Danley, Arkansas; Mary Cardwell Dawson, national president; Effie Diton, New York; Thelma Bailey, Texas; Ethel Ramos Harris, Pennsylvania.

Globe and Independent
Nashville, Tenn.

Testimonial Given 'Father' W. C. Handy

NEW YORK, July 23 (ANP) — They came from various social strata and many occupational callings to honor W. C. Handy at a Testimonial dinner held in Chinatown Wednesday evening on the occasion of the publication of his autobiography, "Father of the Blues," from the press of the MacMillan Publishing company.

And no greater joy nor feeling of heart, Mr. Handy said, has he felt in many years than on this occasion when friends and admirers greeted him warmly and exchanged anecdote for the benefit of all.

With the tact of a presiding officer, Dr. Channing H. Tobias, senior secretary for Negro work, national council of YMAC, sought continually to restrain a few of the speakers who had so much praise for the guest of honor that they sometimes over-ran their alotted time.

Rev. George Thomas spoke humorously of his appreciation for the blues. Mrs. Vivian Mason, welfare department official, told of woman's appreciation to Mr. Handy for giving them a way of expressing their heartache. Miss Marion Bauer, white, author and music lecturer, commented at length on the place of Negro music in the world of modern music. Dr. Warren Brown, secretary of the NAACP, gave a 60-second greeting, pulled his chair under himself and won the plaudits of everyone for his brevity.

The Crusaders, sponsors of the dinner, did not fail to include music in the program for Miss Claudia Payne sang, "I Sorrow" fresh from the pen of Eubie Blake. Another original number was the composition of Andy Razaf, Charles Cook and Mr. Blake entitled "We Are Americans Too," recently purchased by the Handy Music Publishing firm. Mr. Razaf, accompanied at the piano by Miss Margaret Barnes, sang the song and at the insistence of the diners, repeated the words in order to permit all to join in the song.

Mr. Handy himself put horn to mouth and gave his famous "Memphis Blues" with Lucky Roberts playing for him. Miss Lucille Hegamin, well known blues singer, thrilled the guests with her singing of "St. Louis Blues," doing one encore. Miss Henrietta Lovelace closed the proceedings with the singing of "God Bless America" in which all joined.

B. F. McLaurin, one of the Crusaders, read telegrams from Canada Lee, Billy Rose, Bill Robinson, Cab Calloway, Pierre Van Passen, Gilda Gray, Roscoe Conklin Bruce, William Grant Still, Lou Singer, W. T. Dabney, James Hubert, A. Philip Randolph, Maceo Pinkard, and Dr. A. Clayton Powell, Carl Van Vechten, writer, Noble Sissle and Canada Lee were introduced.

Roberta Bosley, headed up the committee that worked so diligently to bring about the success that the dinner was. A scroll containing the signatures of the many diners was presented to Mr. Handy.

Pittsburgh Courier
Pittsburgh, Pa.

WILL BE FIRST SEPIA REVUE

NEW YORK, July 24.—Erskine Hawkins, the squire of "Tuxedo Junction," and his famous orchestra will make their initial bow at the Paramount Theater in the heart of Times Square next week backgrounding an all-colored revue.

The first sepia stage opus to hit the Paramount this season, the new show will be chockful of talent from Manhattan's Sugar Hill town above 110th Street. The artistic part of the show will be headed by the sensational Four Ink Spots who are makng their fourth appearance at the Paramount. They have been booked for a four weeks' session which when completed will mark 18 weeks they have appeared at the Times Square house in the past 16 months.

The show will include among others the talent of Bill Bailey, well known international tap dancer, who is currently completing a run at the Steel Pier in Atlantic City with an all-white revue. Scheduled to open Wednesday the opus will be the only colored entertainment along the Broadway theatrical lanes as just before that date, Cab Calloway will have completed his record run at the Strand just a piece up the street.

he'll be back to
presentation and
in his own musica
ing it.

Cuthbert to float the first bond
issue ever voted in the South for
the erection of a Negro school.

Thousands of boys and girls
have graduated from Principal
Henderson's schools, among them
Fletcher Jr.

The elder Henderson was strict
with his son's m
allowing h
day only classical
and hymn music.

But young Henderson swung out
for himself. Tuesday afternoon

Telegraph
Macon, Georgia

Fletcher Jr. To 'Swing It' For His Dad

FORT VALLEY, [AP]—Fletcher Hamilton Henderson didn't raise his boy to swing it.

But Tuesday Fletcher Henderson Jr., and his nationally-known band will swing a musical accompaniment to an event honoring his aged father for 45 years of meritorious service to Negro education in Georgia.

The occasion is the presentation of the Fort Valley State College's distinguished service award.

Dr. Horace Mann Bond, president of Fort Valley college, announced Monday a musical tribute to the elder Henderson would be played by Henderson Jr., in a radio program over the Mutual Broadcasting System.

Since 1880, the senior Henderson has been principal of Negro schools at Cuthbert. In 1912, said President Bond, Henderson entered the aid of white citizens of

Pittsburgh Courier
Pittsburgh, Pa.

DOROTHY MAYNOR TO BE JOINTLY STARRED

By ISADORA SMITH
(Staff Correspondent)

NEW YORK CITY, July 24—Dorothy Maynor, whose rating in the world of classical music is akin to that of the great Marian Anderson, was signed here last week to co-star with Frank Black and Frank Munn in a new WJZ feature, "For America We Sing."

Devoted to the sale of defense bonds, the program made its debut from the studio here at 8:30 Tuesday evening and will continue every Tuesday hereafter for a solid fifty-two weeks.

Miss Maynor and Mr. Munn are the star vocalists of the entertainment with Mr. Black directing both the orchestra and chorus in the background. Future plans of those sponsoring the new program for Americans are to spot guest artists from time to time to aid in this vital phase of all out defense.

Starred on the Ford Hour and several other classical radio programs, Miss Maynor is considered an ideal star "For America We Sing" and it is the greatest radio spot ever given her or any other race artist of the magnitude. The program will of course, be nationally aired.

JUL 26 1941

Jackson, Miss., Daily Clarion Ledger
July 20, 1941

Negro Singers Plan Annual Tour

"Songs of Soul" Visit State

The annual good-will tour of "Songs of the Soul," outstanding negro organization in the state will begin on Sunday, July 27, according to information received from Anselm J. Finch of Brandon, originator and manager of the popular negro aggregation of singers.

The whites and negroes of Leland will hear "Songs of the Soul" on the 27th and 28th; Mayor Ben A. Green of Mound Bayou, the negro colony in the delta, is planning an elaborate reception for the singers on the night of the 29th; the 30th and 31st will find them in Tunica.

Memphis will receive the singers at the Mt. Olive C. M. E. church on August 1. Other engagements will be filled from there to Chicago where they are scheduled to visit the broadcasting stations of both the National and Columbia system, with their last Chicago program culminating at the International House, University of Chicago.

Before leaving Mississippi however, "Songs of the Soul" will sing for the Optimist club on Monday night, July 21. On the night of Wednesday, July 23, "Songs of the Soul" will be heard at Brandon at the colored Methodist church; at this time the B. and O. singers and 4-Stars of the Soul will sing with them. These singers will be under the direction of L. W. Cross, president of the Universal Benevolent Christian society.

Friday night, July 25, the Rev. E. L. Percoats, pastor of the Lynch street M. E. church announces that "Songs of the Soul" will appear in their last recital before leaving the state.

Friday at noon the Lions club of this city will hear them at their regular luncheon.

"Songs of the Soul" ably represented Mississippi at the New York World's fair and did a program over the NBC network. It is well known throughout this section and enjoys the best wishes of many Mississippians of both races. The Clark street Baptist church will tender them a Homecoming reception upon their return.

Jacksonville, Fla., Times-Union
August 1, 1941

Noted Negro Singers Appear Here Tonight

One of the Nation's outstanding singing groups, the Paul Roberts Singers of Dayton, Ohio, will appear at the negro Masonic Temple auditorium, 410 Broad Street, at 8:15 o'clock tonight under auspices of the Jacksonville Talent Development Guild.

These singers have been placed in the top ranks by critics because of their close harmony. Their repertoire consists of the popular negro spirituals, classics, semi-classics, comics and old plantation melodies of unusual arrangements.

In keeping with scores of requests from white lovers of music for reservations, the Guild has made a large number of seats available for white patrons.

Afro-American
Baltimore, Maryland

Oliver Genius Behind Tommy Dorsey's Outfit

NEW YORK — (ANP) — The general public is just "discovering" Sy Oliver.

After having been relegated to the ranks of forgotten men where all good arrangers must suffer in silence, the 31-year-old former Jimmie Lunceford trumpet player is finally coming into his own under the Tommy Dorsey banner. It has been Sy's amazing musical genius behind the versatile arrangements of just about all of Dorsey's recording hits except "I'll Never Smile Again." "The One I Love Belongs to Somebody Else," "Swanee River," "Another One of Them Things," "Only Forever," "So What?" and now the new "Without a Song," "Quiet Please," favorite of the juke boxes, "Yes Indeed," are all Oliver arrangements as well as a number of hits released mostly for machines in white taverns and restaurants.



Sy Oliver

Joined Zack White

Sy, born Melvin James Oliver in Battle Creek, Mich., in 1910, joined Zack White's band in Cincinnati, after completing his schooling in Zanesville, Ohio, where he had grown up. It was during his school days that he picked up his nickname, "Sy."

His job with the White crew lasted three years before Jimmie Lunceford offered him a job in 1933, and Sy hit big time, or at least as near big-time as the Lunceford band was at the moment.

Sy stayed with Lunceford for six years, and during the period was performing a six-man job for the aggregation. Besides playing trumpet, he was arranging for the band, and doing his own copying most of the time; he was rehearsing the band, singing with the quartet and doing vocal specialities when the occasion arose.

With Dorsey Since 1939

Oliver joined Tommy Dorsey's arranging staff on July 7, 1939. The band Dorsey had at the time couldn't seem to catch the trick of the Oliver style. "They'll play it or I'll get a new band!" Tommy vowed, and he did.

Sy has had two pay increases since his addition to the Dorsey arranging staff, and has contributed his own unique ability towards making Tommy Dorsey one of the greatest jube-box money makers of the present day, and Tommy has been quick to realize it.

AUG 9 1941

Negro Labor News
Houston, Texas

Negro Musicians Launch Magazine

CHICAGO, Ill.—(ANP)—"The Negro Musician," a magazine devoted to the interests of musicians everywhere, made its appearance here this week. The magazine's sponsors declared that the publication would strive for "the general uplift of all phases of musical activity and in the allied arts."

Among those associated with Publisher Herman Billingsly, an active officer in the National Negro Musicians Association are Grace W. Thompkins, coach, accompanist, public school teacher, author and critic; Constance Jane Hinton, speech specialist, drama recitalist and authority on charm, poise and personality; Walter E. Gossette, nationally known organist; Blanche Smith Walton, teacher, conductor; James A. Mundy, famed conductor and Elmur A. Simpson, president of the R. Nathaniel Dett Club. The magazine will issue every two weeks.

JUL 26 1941

Afro-American
Baltimore, Maryland

Rosemond Out as Project Folds

BALTIMORE—Andrew Fletcher Rosemond, director of the National Youth



ANDREW F. ROSEMOND

OCT 25 1941

tor of the National Youth Orchestra in May.

Orchestra here for the past five months, last week returned to Richmond, Va., following the closing of the NYA Project. Frederick R. Huber, municipal director of music informed the AFRO.

Mr. Rosemond, former director of the symphonic orchestra of the school of music at Tuskegee Institute, Ala., was named director.

The NYA Project closed following the allocation of funds from the NYA to other projects involved in the national defense

40a-1941

New York Times
New York, N. Y.

RECORDS: JIM CROW BLUES

New Album of Six Songs Dealing With a Social Problem—Other Releases

By HOWARD TAUBMAN

As the output and distribution of records increase, the stuff which is graven on the shining black disks goes steadily beyond accepted musical compositions. Records are beginning to reflect the national scene, even its sore spots. From Keynote comes an album called *Southern Exposure*, which presents six Jim Crow blues (three ten-inch records, $2.75). The burden of these songs is the bitter lot of the Negro seeking his meed of equality.

These are not pretty songs, nor is the Negro singer being obsequious or ingratiating to the "boss man." He is recalling what high officials have enunciated as government policy. In *Uncle Sam Says*, he asks for the right of the Negro to be among those flying our warplanes. In *Defense Factory Blues*, he asks for the right to work in our defense industries; he wants "some democracy to defend." *Jim Crow Train* deals with a well-publicized evil. *Southern Exposure* reports the want and oppression of the Southern Negro. *Bad Housing Blues* and *Hard Time Blues* are further expressions of the troubles Negroes see.

In a foreword to the album, Richard Wright, author of "Native Son," points out that the blues, "contrary to popular conception, are not always concerned with love, razors, dice and death; they are concerned with every item of experience that disturbs and moves the imagination of the Negro folk." He remarks that this album presents the other side of the blues, "the side that criticizes the environment, the side that has been long considered 'non-commercial' because of its social militancy."

These blues were written by Waring Cuney and Joshua White. Mr. White does the singing and accompanies himself on the guitar. He is a smooth and knowing performer. We wish he had been less smooth and less knowing in the ways of showmanship. His performances have a sophistication that militates against the impression of utter sincerity which such an album must have, and some of the accompaniments are intrusive. Nevertheless, the heart of the songs is conveyed, and the comment is deeply moving.

Here and There

Arturo Toscanini may not be conducting the NBC Symphony Orchestra this season, but he will go on making records. He has apparently signed a new two-year contract with Victor, and it may well be that he will record with the NBC Symphony. . . . Victor expects to make a special release this month of Tchaikovsky's B flat minor Piano Concerto with Mr. Toscanini conducting and Vladimir Horowitz, his son-in-law, as soloist. . . . Another mid-October special release has come from Columbia: Lily Pons singing arias from last season's Metropolitan Opera revival, "The Daughter of the Regiment."



Joshua White, who sings in new album, "Southern Exposure."

New York Age
New York, N. Y.

Aubrey Pankey To Sing With New York Symphony Orchestra

Aubrey Pankey, baritone, who last year was the first Negro soloist to sing with the New York City Symphony Orchestra, will appear again as guest soloist in the Sculpture Court of Brooklyn Museum on Sunday, October 5, at 1:30 p. m., (Broadcast over Station WNYC) and October 8 at 2:30 p. m., at the American Museum of Natural History, with Zoltan Fekete conducting. On each program, Mr. Pankey will sing three numbers: "Don Juan's Serenade' by Tschaikowsky, "Avant de quitter ces Lieux" from Gounods "Faust," and "Follow Me arranged by Dett.

Mr. Pankey whose return to America was warmly welcomed by critics when he made his Town Hall debut in the Spring of 1940, was enthusiastically received by music lovers in Philadelphia when he made his initial appearance there during the past summer at the University of Pennsylvania—the first Negro to be so honored.

Born in Pittsburgh, the young baritone was educated at Hampton Institute in Virginia, Oberlin Conservatory of Music, Boston University, the Hubbard Studios, and John Alan Haughton. He went to Europe in 1931 to further his musical career. The great success of his concert tours abroad kept him there until his return debut in 1940.



Chicago Defender
Chicago, Illinois

Joseph Cole, Baritone, In N. Y. Debut

NEW YORK—Joseph Cole, 28-year-old baritone, who left Chicago five years ago, has realized the dream of nearly every singer in the world. Mr. Cole was chosen from 400 contestants to appear at Town Hall under the sponsorship of the New York Urban League. His debut Sunday drew the unanimous praise of critics.



Joseph Cole

Mr. Cole gave up concert work four years ago and went to Detroit to work toward his degree in music. He secured the degree in June and returned to New York. After three months in that city, he had already won unusual acclaim.

It was four years ago when he sang in the Auditorium recital hall in Chicago and critics gave him rave notices. Eugene Stimson of the Daily News stated at that time, "He will become one of America's great Negro singers."

Daily World
Atlanta, Georgia

Defendant Seeks To Expl... Suit By 'Wings Over Jordan'

Court Action Followed Stopping Of $1,000 Checks

CHICAGO, ILL.—(A N P)—A suit instituted last week by the "Wings Over Jordan" choral ensemble, famous radio and concert choir, against the advertising agency Davis, Young and Powell of this city to recover $1,000 due the choir because of two $500 checks which failed to clear, was explained by W. Louis Davis, treasurer of the concern.

Mr. Davis said that stories appearing in local dailies and weeklies were much overdrawn and that intimations that the checks had bounced were untrue and hurtful. He intimated he might sue the offenders.

CHECKS STOPPED

The suit alleged that Alton A. Davis, president of the advertising agency which is operated by highly skilled colored group; James D. Powell and W. Louis Davis who had been travelling representative and booker for the organization, tendered two checks for $500 each but that payment on the two checks was stopped when the choir sent them through for payment.

Mr. Davis explained that his contract with Wings Over Jordan called for him to pay them a minimum of $500 for every concert which they sang. He said that if there was only one patron in the house, he and his associates were liable for $500 if the choir appeared and sang. He stated that the contract also gave him the privilege of reserving the right as to where the choir was to sing and that he had ordered them not to sing the two engagements in question.

ACCEPTED ENGAGEMENTS

Mr. Davis related that in southern California, he had accepted four engagements for the choir, at Hollywood Bowl, Los Angeles San Bernardine, Santa Monica and Santa Barbara. The local promoter was Leon Heflin, former president of a furniture manufacturing company.

Due to the attachment of receipts by the sheriff at Hollywood Bowl because of some judgement against the local promoter; and the failure of the San Bernad to produce any amount over expenses, Mr. Davis said that he ordered the choir not to sing the other two engagements.

He had already tendered his company's check to the choir, his payments always being made in advance. The choir sang against his orders, he said, and he therefore stopped payment on the checks.

TELLS OF INCIDENT

Mr. Davis recounted how on numerous occasions he had paid the choir when it sang but he collected no money; in Jackson, Miss., for example, the baseball park was crowded with 6,000 people, he said, but the city's electric light system failed and remained out for a whole day so that they could not give their concert, but the fee was paid "like a slot machine".

Again Mr. Davis related how floods in Monroe, La., prevented crowds from attending but the choir was there ready to go on and received its minimum of $500. But this time when the situation was reversed and it was apparent the local promoter was going to fall down on his guarantee, he says he ordered the group to remain mute but that they sang anyway.

Mr. Davis said that in the last nine months of the fiscal year just closed he had travelled 80,000 miles from Miami, Fla., to Seattle, Wash., booking the organization and that he had turned over to the choir $65,000 in cash.

Birmingham, Ala. News
September 29, 1941

York By Dale Harrison

Everybody's New

People and Places—Maurice Maeterlinck, one of the men of literature driven here by that wicked man Hitler, drives around town in a toyish French car, and confesses his great current ambition is "to buy one of your American cars without the gearshift." . . . The strip-tease queens, whose yearly earnings will top a star's, dress most conservatively. At a recent cocktail party Lois DeFee, tallest of the strippers, was charming in an outfit of black, including a floppy black hat. . . . Those monthly shindigs at the West Fifty-Seventh Street apartment of Mordkin, the industrial designer, are the noisiest affairs of the season, and anyone living within earshot is just a glutton for pandemonium. . . . The penguins which stand like head waiters at the Prometheus Fountain in Rockefeller Center have been insured against theft. . . . Electric-razor users are beginning to make nuisances of themselves, stopping wherever they can find an electric socket, plugging in and shaving. When the lights went out on lower floors of the Hotel Roosevelt the other night, they found it was due to a Wall Street broker who had stepped into a phone booth, unscrewed the light and attached his razor, Such people!

They sometimes call the intersection of Third Avenue and Forty-Second Street the noisiest corner in town—which makes a bum out of the signs posted on poles at the four corners reading: "School Zone—Quiet!" . . . The little colored shoeshine boy in front of Olney Inn uses a shine cloth which has on it pictures of Hitler and Mussolini. . . . That man walking past the Hotel Astor is Alfred Gwynne Vanderbilt; and 15 minutes later we observe a vice versa—John Jacob Astor emerging from the Restaurant Mayan and strolling past the Vanderbilt mansion.

Benny Goodman's orchestra goes into the Hotel New Yorker's Terrace Room Oct. 9, his first hotel booking here in quite a spell. . . . One of the nice things about Tommy Dorsey is that when playing theater engagements he sends sandwiches and hot coffee out to the kid hero-worshippers who wait outside the stage-door just for a look at him. Sometimes he gets polite thank-you letters from youngsters afterward. . . . Bobby Warren is proof that a fellow doesn't need big offices to become a music publisher. Bobby is his own publisher, operating out of his East Forty-Ninth Street apartment, from which already have come his two hits, "No. 10 Lullaby Lane" and "City Called Heaven."

The early Autumn floral arrangement of Rockefeller Center (which spends tens of thousands of dollars changing its flower scheme during the year) has asters as the prominent bloom. . . . "Miss Miami Beach," with whom we had the happiness of dining the other evening, is really a resident of Hollywood, Fla., and a native of Wisconsin. . . . Grace Hartman, of the dancing Hartmans, is the daughter of a sea captain and was practically raised on the ocean. An English ship named after her—the Grace Barrett—was still plying the seas at last accounts. . . . The Grand Central Oyster Bar got its first New Year's Eve reservations as early as Sept. 1. . . . Wonder if New Year's Eve will be celebrated by a blackout? . . . It's odd that the proprietors of some of the well-known supper clubs and hotels are often observed dining around the corner at some unpretentious, inexpensive place. . . . There's irony in the fact that two successful night clubs—Cafe Society Downtown and Cafe Society Uptown are their names—give a lot of credit for their popularity to four Negro singers—the Golden Gate Quartet—who fill the smoke-filled air with the last kind of music you'd expect to hear in a hotspot: Spirituals.

Afro-American
Baltimore, Maryland

Benny Goodman Drops Catlett and Simmons

By HAROLD JOVIEN
(For ANP)

Cootie Williams remains the only colored musician in the Benny Goodman ork. Drummer, Sid Catlett and bassist John Simmons were let out. Guitarist Charlie Christian is still convalescing.

* * *

Competition to radio comedians, Rochester and Eddie Green: Wonderful Smith, new comic working on the latest radio laughter show headed by Red Skelton on NBC, Tuesday evenings.

* * *

In addition to their CBS commercial, John Kirby's band has an extensive WOR-MBS sustaining schedule from N.Y.C.'s Monte Carlo Club.

* * *

Earl Hines's great new band has a local WIND wire from Chi's Grand Terrace. Earl, however, is extremely and justly so, dissatisfied without any network emanating from the Terrace.

* * *

WIND states that they will air Waller, Lunceford, Basie and Ellington during the future months in order of their appearances at Grand Terrace.

* * *

In case you don't know it, Paul Robeson, whose matchless voice was heard Sunday on CBS Andre Kostalanetz show, was an all-American left end in football for three years, and for two years star of the Rutgers debating team, but he failed to make the glee club.

Amsterdam News
New York, N. Y.

Girl Soprano, 11, Triumphs

Martha Brown Hailed As Future Great; Mayor Attends

ORANGE, N. J.—Eleven-year-old Martha Brown, soprano prodigy of Professor Wilson Lamb, New Jersey's veteran teacher of voice culture, scored the greatest triumph of her short career Friday evening, in a recital at the Oakwood Branch Y. W. C. A. here.

In the presence of several hundred music lovers, including Mayor Ovid Bianchi and several other white friends, the young artist was at her best in singing difficult classical compositions. She concluded her program with renditions of spirituals by Burleigh and Dawson, displaying a voice control that has astounded music critics.

Under the tutorship of Mr. Lamb since she was five years old, little Martha has showed such progress that nationwide success has been predicted for her. Unlike most child-singers, teachers of voice culture say that the Orange girl will retain her soprano tones when she reaches womanhood.

40a-1941

Journal and Guide
Norfolk, Virginia

Sing for Soldiers of the 366th

SEP 13 1941

40a



On special invitation from Col. West A. Hamilton, commanding officer, 366th Infantry at Fort Devens, Mass., the Tuskegee Singers recently gave a concert for the officers and men at the Fort. Several white officers and their families were on hand.

SEP 13 1941

Shown here the members of the group are: left to right—Fred Parks, William Howard, second tenors, Daniel Andrews, baritone, and Otis D. Wright, first tenor. Shown in center is Captain William A. Wiley, bass and director. Frank P. Chisholm, Tuskegee field secretary, accompanied the Singers.

New Masses
New York, N. Y.

Blues Piano

A discussion of "boogie woogie" music and some of its artists' recordings.

SEP 16 1941

THE name "boogie woogie" really should be discarded for the correct term, "blues piano." The inaccurate title arose as one of the fanciful names the Negro people gave to their dances. A record called "Pine-top's Boogie Woogie," in which the pianist plays typical rapid figures while he calls out the turns of a dance, gave its title to the whole subsequent piano blues literature. Out of its context, the name is meaningless.

The most striking feature of this type of piano music is its powerhouse bass. It is this which brings the "oh's" and "ah's" from audiences, and which has inspired stupid commercialisms of the "Beat Me Daddy" kind. But it is its right hand, the deep, singing blues, which provides the richness of emotion, its real quality as music.

The art grew up in places like lumber camps and cheap saloons, where the entertainment was by wandering singers of blues ballads and the only instruments available for accompaniment were a piano and banjo or guitar. The pianist had to make up for the lack of many instruments by adding sonorities of his own. Thus a piano style grew up completely different from the usual jazz band or "ragtime" piano, in which the left hand hits only some few and simple chords. In the blues piano the player really made the instrument sound, by repeated phrases and an insistent beat with the left hand that provided a rich background for the singer, while the right hand added little guitar-like, ornamental "answers" to each verse. And out of this music a self-sufficient, virtuoso piano art arose, in which the pianist played the bass figures, the blues phrases, and the ornamental figures all at the same time; a kind of "three-voice" counterpoint, if you want to call it that, but under any name a grand, sonorous, boldly dissonant, deeply emotional music.

SEP 16 1941

Other influences in developing this art were the square dance, the "rent party"—in which one pianist often had to provide music for a crowded roomful of people—and the "railroad blues." There is an extensive literature of railroad folk ballads, both white and Negro. To the Negro people especially, the railroad became a symbol for travel, for escape, or for the kind of job which provides the thrill of power over a machine. And the accompaniment to these railroad blues inspired the pianist to create a host of effects suggesting the click of wheels, the stops and starts, the whistles (high trills), the swiftness of motion.

If you want really to know this music, I suggest that you start, not with the more highly touted recordings, but with some vocal records; Jimmy Yancey's "Death Letter Blues" and "Crying in My Sleep" (Bluebird) in which he sings to his own piano; "Roll 'Em, Pete" by Joe Turner and Pete Johnson (Vocalion or Columbia); and, if you can find it, Bessie Smith's "Backwater Blues," with James P. Johnson on piano (Columbia). Listen to the simple, touching, and varied piano accompaniment in "Death Letter," the stirring and powerful piano climax in "Crying in My Sleep." Notice how beautifully Joe Turner's vocal phrases fit into Pete Johnson's rapid and brilliant piano setting in "Roll 'Em, Pete." If you want to add a railroad ballad, a good example is "Riding on that Train Forty-Five," in the "Smoky Mountain" Album (Victor).

SEP 16 1941

When you know these records, then go to the pure piano masterpieces, and see how much blues content is actually hidden in the music, how the seeming monotony disappears, how varied in feeling and richly expressive this music is. Fine, inexpensive, and easily available records are "Yancey Stomp" by Jimmy Yancey (Victor), one of the most massively built and grandest of fast blues solos; "Honky Tonk Train Blues," by Meade Lux Lewis, a masterly "railroad" piece, and the most brilliant of all jazz piano solos (Bluebird and Decca, the latter slightly better); "Yancey Special" (Decca), in which Meade Lewis borrows Yancey's slow bass from "Death Letter Blues"; "Kaycee on My Mind," by Pete Johnson (Decca), a good example of the sweeter "Kansas City" lyricism. Each of these artists has a different personality, and each has something to say. And avoid boogie woogie orchestrations as you would a Hearst paper.

MARTIN MACK.

Pittsburgh Courier
Pittsburgh, Pa.

Colored Musicians In The Middle As Union Attacks Canned Music

SEP 20 1941

By MAJOR ROBINSON
(Theatrical Staff)

NEW YORK, Sept. 18.—The decision of Local 802, American Federation of Musicians, to prepare a statement to be presented to their executive board, which is designed to sharply decrease the use of recordings on the airways, is arousing much controversy among sepia music makers, who argue pro and con on the subject.

The local has instructed its attorneys to prepare a brief which it will present to the executive board of the AFM in Chicago on October 6th, where President James Petrillo will look it over and is expected to work out a deal with record officials limiting the use of canned music. The use of records has created an unemployment problem among musicians and at the same time has built many minor stations into community favorites.

Because lucrative commercial airtime and location jobs are denied them in a large measure, sepia musicians have in the past relied upon platter programs such as Martin Block's to get their music across to the public and keep them in the limelight.

While keeping them in the spotlight recorded programs have at times worked against colored orchestras. They have been the stepping stones from which many a second rate ofay band backed by money, has been ballyhooed down the public's throat. Their backers have put the announcers of these programs on the payroll and thus the latter continuously played over and over these bands' records.

If the AFM board succeeds in curtailing the use of records on these programs it will mean that the station will have to employ more live talent. This, it was pointed out by one famous colored band pilot, still would leave the colored musician holding the bag, because it's an unwritten policy of station moguls not to hire sepia instrumentalists in their house bands.

The Daily Worker
New York, N. Y.

Sign Robeson For Columbia Masterworks

AUG 24 1941

Paul Robeson, world-famous Negro actor-singer, has signed a contract to record exclusively on Columbia Masterworks records, Edward Wallerstein, president of Columbia Recording Corporation, announced yesterday. Robeson will start to record immediately and his first releases will be issued shortly.

Describing the signing of the famous singer as "another great step forward for Columbia," Mr. Wallerstein said:

"The announcement that Mr. Robeson has joined Columbia, following closely the signing of Lily Pons, is additional proof that our Masterworks catalog will soon contain a repertoire of vocal music unequalled anywhere. Robeson's artistry is unique, and we look forward to recording his music on Masterworks records with keen anticipation."

AUG 24 1941

Robeson, son of a minister who was born in slavery, and a schoolteacher mother, was born in Princeton, N. J., on April 9, 1898. In Somerville, N. J., where Robeson attended school, he sang in the choir of his father's church. Even before his matriculation at Rutgers University, where he was a four-letter man as well as a Phi Beta Kappa student he had made a reputation for himself as a speaker. At college he studied with a view to entering the ministry, but later decided to study law. Named All-American end two seasons in a row, Robeson, upon graduation, played professional football for a while then took his post-graduate degree at Columbia Law School.

An enthusiast for amateur dramatics, he was appearing in a YMCA production in Harlem when spotted by Robert Edmund Jones, who recommended him to Eugene O'Neill. When O'Neill's "Emperor Jones" was revived Robeson was selected for the role. In 1925 he gave his first song recital in the Greenwich Village Theater, accompanied by Lawrence Brown, Negro pianist, who is still his accompanist, and a triumphant concert tour of Europe followed. Returning to the U. S. Robeson made several coast-to-coast concert tours, appeared in motion pictures and on the stage in several productions.

New Masses
New York, N. Y.

"Southern Exposure"

Joshua White's new record album is a social document.

IN AN album of three records (Keynote No. 107; introductory notes by Richard Wright) Joshua White has cataloged the Negro's injustices and sufferings in tunes that stab you with their poignancy. When White sings . . . *Lord, I work all the week in the blazing sun* . . . he calls it "Southern Exposure" from which the album takes its name. In "Defense Factory Blues" he tells you . . . *brother, it sure don' make no sense . . . when a Negro can't work in the national defense.* . . . This is 1941, and out of his experience, the Negro announces . . . *The boss-man ain't my friend. If he was he'd give me some democracy to defend.*

SEP. 20 1941

Here is no whining plea; here is a quiet declaration (tinged with irony) of the way things are. There's a nobility in the statement, and a knowingness. White sings in a voice that is sweet and deceptively peaceful. You could mistake the tune of "Defense Factory Blues" for a love ballad (so wistful is his plaint), if White didn't make you aware of the mockery implicit in it when he plucks out hot boogie woogie in the guitar interludes; but there is no mistaking his intentions in "Jim Crow Train"—an impressionistic piece that brings that train to life, not through his virtuoso guitar strumming but through his cry to . . . *Stop Jim Crow so I can ride this train!* . . . When the sound of the train dies away and White says . . . *Damn Jim Crow!* . . . you hate the iron beast.

"Hard Times Blues" is in the idiom of the spirituals. White revisits the land of the plantations and sees . . . *Things so bad, Lord, my heart was sore.* . . . He rips your insides out with his indictment of the South with its "skinny-lookin' chillen," pellagra, starvation, and the . . . *Landlord comin' roun' when the rent is due . . . you ain't got the money, take your home from you . . . take your horse, your mule, even take your cow . . . says "get off the lan', you're no good no-how."* . . .

Six sides in all ("Bad Housing Blues" and Uncle Sam Says" are the others), this album will make you reconsider all you ever heard about the blues. The form is traditional, but the content is a far cry from the blues of monotonous melody brightened only by new sets of words. You'll marvel at the infinite variety of tune and expression created by White with his voice and guitar. Here is the work of a musician, poet, and historian. "Southern Exposure" is a social document of our time.

E. F.

Globe and Independent
Nashville, Tenn.

CURRENT SONG HIT WRITTEN BY NEGRO BENNIE BENJAMIN

Colored Musician Author Of "I Don't Want To Set The World On Fire," Publishers Say

NEW YORK, Oct. 3—(ANP)—If you're among the hundreds of thousands of persons who are singing whistling and humming "I Don't Want To Set The World On Fire", then you ought to know that Bennie Benjamin, a colored boy with a guitar in his hand and love in his heart, is responsible in great measure for the tune that today has all America agog.

Yesterday it was "Walking By the River", but to day its "World on Fire", and is it selling! Ask the publishers, Cherio Music, Inc., and they'll tell you since Tommy Tucker started playing the number about ten weeks ago, no less than a dozen recordings have been made, over 100,000 copies of sheet music have been sold, the Decca recording by the Ink Spots found 135,000 takers in the first five days, and Columbia Recording is said to have no less than 80,000 unfilled orders. However, the original recording was made by Harlan Leonard on Bluebird more than a year ago, but it failed to catch on.

The hit was written three years ago. Benjamin had a little idea and both Sol Marcus and Eddie Suler, whtie, associates in the writing, thought he had something there. Together they worked out a ballard tune and fitting lyrics. Of course, they played it occasionlly but it didn't quite take. So many good numbers have that experience.

Finally, however, Tommy Tucker heard the piece and saw in it just the sort of tune that would do things to people locked in embrace while dancing. He wasn't far from right either, in fact, more hearts have been burned up by a little flame with modest pretensions than has ever been known to happen before.

Benjamin came here from the Virgin Islands while very young, went to school in New York and took music under the tutorship of Hy Smith. He plays the guitar, and since 1929 has written other numbers but none with the notable success that is presently being enjoyed by "I Don't Want to Set the World on Fire."

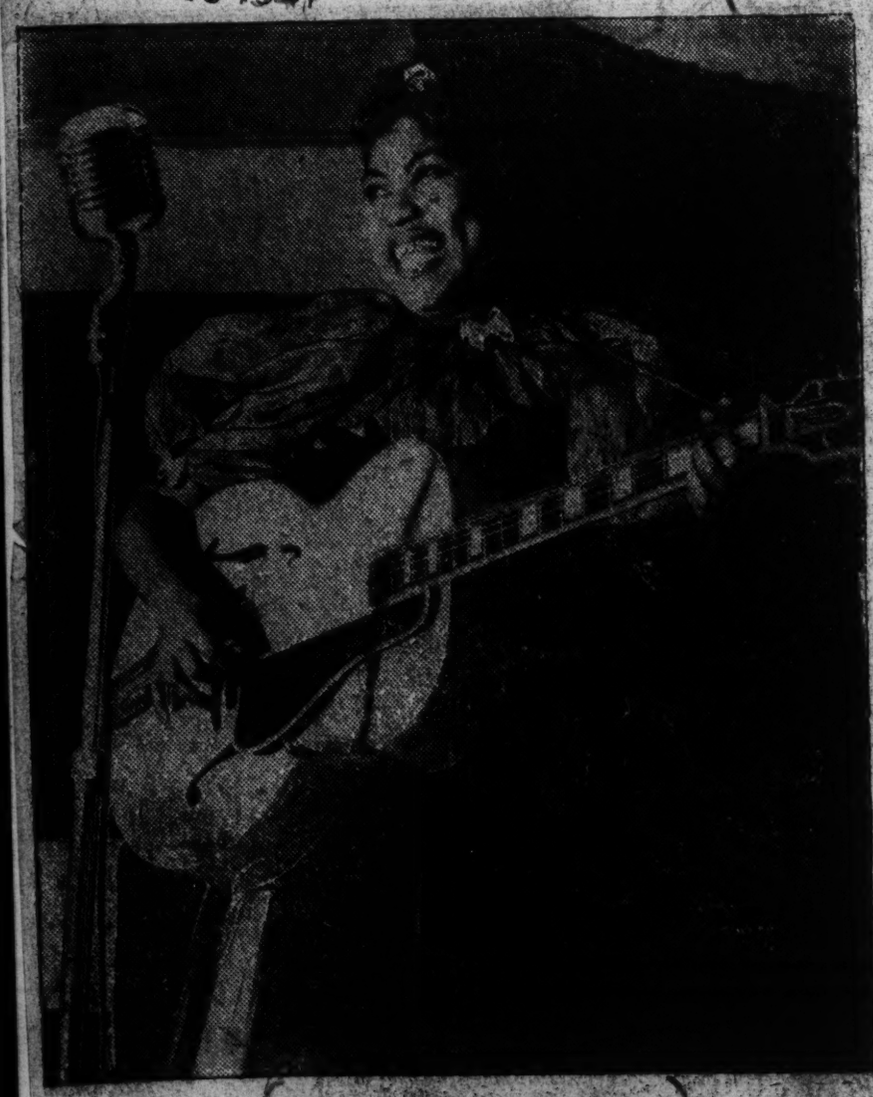
46a-1941

Chicago Bee.
Chicago, Illinois

LUCKY MILLINDER AND SISTER THARPE SET PRECEDENT

Greater Than Chick Webb-Ella Fitzgerald Team

NOV 23 1941

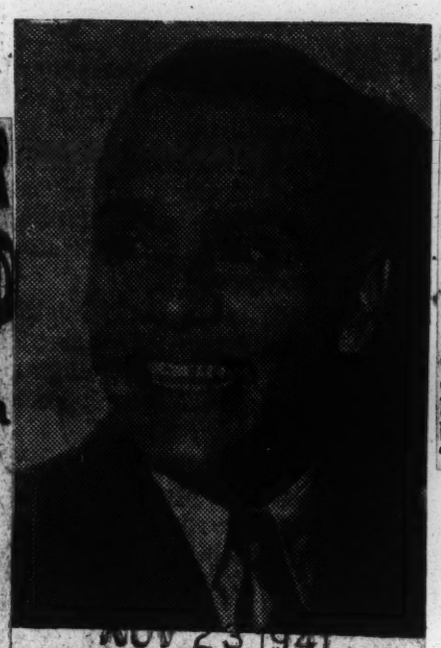


SISTER ROSETTA THARPE NOV 23 1941

By DELORES CALVIN

NEW YORK, Nov. 19—(C)—Never in the history of music has there been another team to rival the Chick Webb-Ella Fitzgerald combo which was a sensation until the little drummer blasted away for the last time; but now we have in the making a newer and greater team of swingers, Lucky Millinder and "Sister" Rosetta Tharpe.

Arkansas' Rosetta, who made a record at N. Y.'s Cotton Club by staying over 22 weeks, sings spirituals with a rockin' rhythm. The little religious lady started all this when only five years old, she's just 26, when a visiting relative left a guitar at her house. She traveled with her mother who was an evangelist and got her big break during a convention in St. Louis. "Sister" Tharpe is now considered as America's greatest spiritual singer. It's just her voice and her guitar.



NOV 23 1941

LUCKY MILLINDER

But Lucky is an Alabama boy. And when he conducts, "he does everything but climb the ceiling with his baton," says Art Franklin, director of publicity for the team's manager, Moe Gale.

Millinder's band is hotter than a 5 alarm Harlem fire headed by a brand new determination to make a grand comeback that consumes his every waking moment. His real nafe is Lucius LeRoy. Friends insist he picked it up from his luck at dice, I mean the name Lucky, but Millinder knows it's because of his luck with the ladies. NOV 23 1941

Lucky and Sister Rosetta are making the stars look down at the Savoy Ballroom, where they all but carry the Harlem spot away!

Age-Herald
Birmingham, Ala.

FAMOUS SINGER TO APPEAR IN CONCERT

NOV 17 1941

Marian Anderson, the famous Negro contralto, comes to town Monday for concert Tuesday night at the Municipal Auditorium under the sponsorship of the Birmingham Music Club.

In one of the few appearances booked in this section, Marian Anderson will sing a beautiful and varied program and as one of her encores is expected to respond to numerous requests with the Schubert "Ave Maria."

The audience will include persons from all parts of Alabama and several adjoining states, advanced reservations indicate.

Special arrangements have been made to accommodate Negro music lovers, with a large part of the dress circle having been reserved for them, as well as part of the gallery for those who wish more inexpensive seats.

Opening the program with Handel's "Tutta Raccolta," Marian Anderson will sing: "A del mio amato ban," by Donaudy; "Dormi bella," by Bassani; "Agnus Dei," by Bizet; "Sind es Schmerzen, sind es Freuden," "Botschaft," "Die Schnur, die Perl an Perle," and "Sennaught," by Bizet; Cinq-Mars "Nuit resplendissante," by Gounod; "Songs my Mother Taught Me," by Dvorak; "The Christ is Risen," by Rachmaninoff; "My Mistress Mine," and "Blow, Blow, thou Winter Wind," by Quilter; a group of Negro spirituals arranged by Wlemm, Lawrence, Boatner and Johnson.

NOV 17 1941

Constitution
Atlanta, Georgia

Dudley Glass

Negro Choruses: Many Are Good— But Not All

NOV 17 1941

Few days ago I was invited down to a farm in south Georgia for a little harvest celebration at which a number of northern visitors were guests. The barbecue was good and the hospitality was everything which could be desired and the company was more than excellent.

The host announced a real treat for the visitors. The Negro hands on the plantation were going to sing. Swell!

The visitors from the east were polite. It was wonderful. But—in a chat with me afterward—they wondered why Negro voices were so highly esteemed. So I had to do a little explaining.

The southern Negro is popularly supposed to have a "natchul voice." A Negro chorus is supposed to have harmony in the system and an unerring ear for pitch. I wish that were true.

But it isn't.

If you were visiting a steel plant and the boss man asked eight white employes to line up and sing you'd probably suffer. I know I would.

I'll admit that Negroes sing better — in spirituals — than most white folk. Take the Big Bethel Choir—No. 1, or No. 2. Take that famous Negro chorus you hear in the movies sometimes—notably in "Showboat." Boy, they get you!

But it is a Georgia fallacy that any two plow hands and their wives make a vocal quartet. Some of the most excruciating sounds I have ever heard have emanated from a group of farm workers bearing down on "Swing Low, Sweet Chariot" or "Down by the Riverside," two spirituals I love. I have no kick coming. Those people were hired to work—not sing. NOV 17 1941

I'll concede that any eight black folk, gathered at random, could do a better job of "I Ain't Goin' To Study Wah No Mo" than any white beer bar quartet could do with "Sweet Adeline." But this idea that all Negroes, assembled from the furrows, can lift you off your feet with a spiritual is all bushwah. Too many of them are persistently off the key.

Age-Herald
Birmingham, Ala.

A Soul Singing

Once again Birmingham has had the great privilege of a Marian Anderson concert. The rare beauty, power, versatility and appeal of this magnificent voice require no further testimony here. But we again are moved to comment on the remarkable qualities of the singer as a human being.

Her character, her intellect, her very soul are evident to an exceptional degree in Marian Anderson's great art. And what is revealed is very moving and admirable. Only a great spirit, we think, could produce the predominantly spiritual qualities in her singing. Only a superior intellect and a broad and sensitive imagination could with such amazing effectiveness bring out so wide a variety of human ideas and emotions.

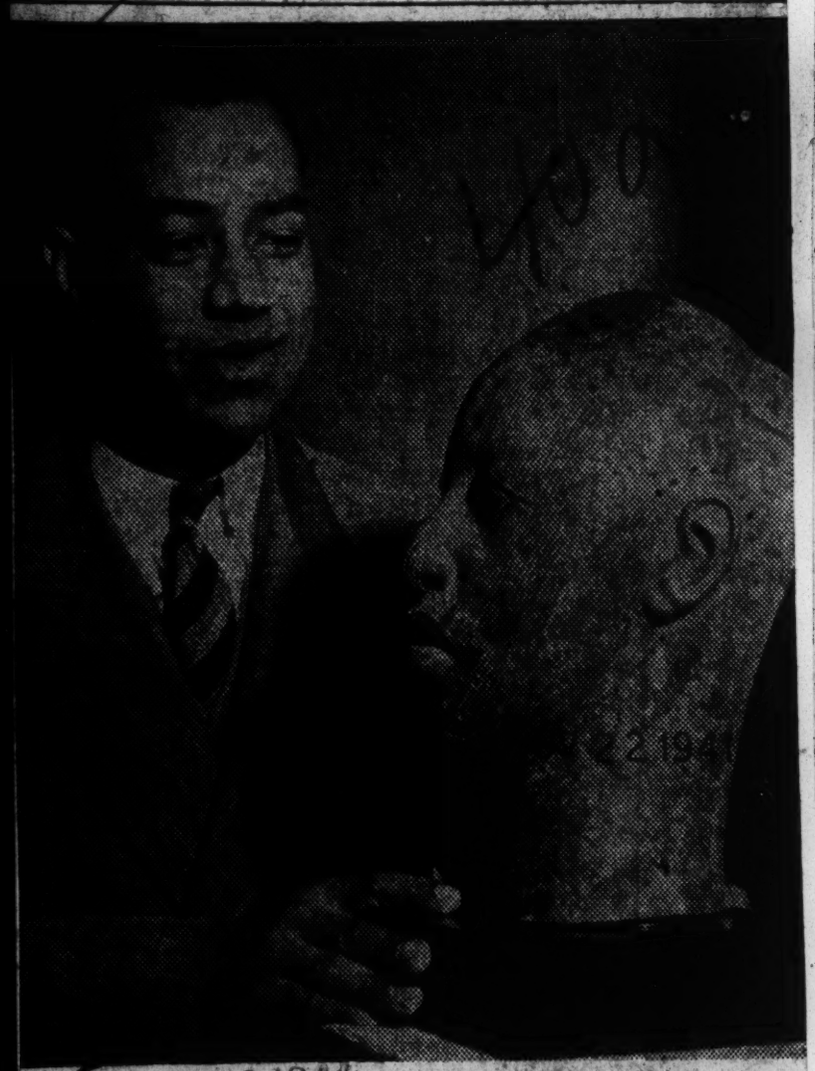
Reverence, first of all, perhaps, tenderness, love, humor, understanding, pity, joy—all the great experiences of the heart and mind find noble expression in her singing.

This art is founded in both dignity and humility. In Marian Anderson that self respect and humility which make very exceptional persons are to be found in an unforgettable blending.

One does not even have to hear her singing to sense her qualities. They speak, even in her silence.

Pittsburgh Courier
Pittsburgh, Pa.

HONORED BY STOKOWSKI



NOV 22 1941

Lawrence Shisonant, American Negro baritone and an ex-waiter, was presented to the public for the first time Armistice Day by Leopold Stokowski in a special New York concert. He is pictured examining the works of a Negro sculptor at an exhibition. Shisonant has been acclaimed by critics as the find of the century. The "Life" head on exhibition is said to be the finest piece of art ever discovered in Africa and dates back to the 12th Century.—International News Photo.

Pittsburgh Courier
Pittsburgh, Pa.

LIST OF COLORED BANDS TO FOLLOW ON NEW RADIO COAST TO COAST SERIES

NOV 22 1941

By ISADORA SMITH
Staff Correspondent

NOV 22 1941

NEW YORK, Nov. 19.—Jimmie Lunceford, maestro of the streamlined manner of rhythm, became the initial colored bandleader to take his crew before the microphone of the WOR Mutual Network as the first such attraction in the new Coca-Cola spotlight band revue here last Thursday nite.

Coming on at 10:15, Lunceford electrified the airwaves with his familiar style of syncopation, playing several popular and original numbers, featuring Dan Grissom in the vocal spot.

Geared to absorb the band which waxes the most popular song hit of the week, the new program is akin to the Fitch Bandwagon heard every Sunday nite, but in a more liberal category, as colored bands are not included on the Fitch roster of features.

The new commercial set to further the public's interest in coca-cola, is sponsored by the said company and has a spending budget of approximately some $10,000 weekly. Of that amount, $5,000 goes to cover the salary of three bands, three at $1,000 with the group selected for the big Saturday nite spot receiving $1,500 for a half-hour performance. All others, including Lunceford, play a 15-minute show. The money left goes toward line charges, script and the underwriting of the survey through which the Saturday nite band is selected, as that group is supposed to be the one whose recording has sold the most for the period.

Other colored bands scheduled for the coast-to-coast commercial are Lionel Hampton and Count Basie with managers of Erskine Hawkins, Louie Armstrong, Ella Fitzgerald, Lucky Millinder, Tiny Bradshaw and others set to bring about deals for their attractions.

Age-Herald.
Birmingham, Ala.

SINGER PLEASES IN CONCERT HERE

NOV 20 1941

Marian Anderson Sings In Excellent Voice At Auditorium

BY W. R. LYNN

The singing of Marian Anderson here Tuesday night came as near to perfect expression as the human voice goes.

World renowned and hailed as one of the greatest singers of all time, the Negro contralto achieved beauty and power unsurpassed by that gained through any effort of the voice to produce musical sound and express emotion.

Her voice was richer in selections with particular emotional—and tonal—depth, but the results of her efforts throughout the program could be classified only as beautiful and more beautiful.

As evidenced Tuesday night, there are two qualities of the artist which enable her to command the deepest appreciation of her listeners.

One is technical.

The other is the simplicity of her soul. One does not have to see consciously any trait to feel the warmth, the humility and the spiritual dynamism of her personality. She needs only to appear to impart that power.

The singer appeared at Municipal Auditorium under auspices of the Birmingham Music Club.

The program was one of excellent choice, varying from such moving compositions as Bizet's "Agnus Dei" or Cinq-Mars "Nuit Resplendissante (Gounod) to others as different as "Comin' Through the Rye" or "Will-o'-the-Wisp."

NOV 20 1941

"Agnus Dei," "Will-o'-the-Wisp," Schubert's "Ave Maria," sung as an encore, "Blow, Blow Thou Winter Wind" (Roger Quilter), and two Negro folk songs, "Poor Mourner" and "Tramping" stood out. The artist's voice was especially rich in the folk songs.

The ability of her singing to be light-hearted as well as profound in its charm shone in "Will-o'-the-Wisp" and an encore, "Cuckoo."

The audience was gratified deeply by each number.

The accompanist, Franz Rupp, deserves highest praise for the excellence of the way in which he provided not just a background but a truly blending musical factor.

Other selections were "Tutta Raccolta" (Handel), "O del mio amato ben" (Donaudy), Brahms "Sind es Schmerzen, sind es Freuden" "Botschaft" and "Die Schnur, die Perl an Perle," "Sehnsucht," "Songs My Mother Taught Me," (Dvorak), "The Christ Is Risen" (Rachmaninoff), "O Mistress Mine" (Quilter), two other folk songs, "Let Us Break Bread Together," "Honor, Honor" and as encores she sang "Lullaby" (Scott), "No Hidin' Place" and "The Gospel Train."

New Masses
New York, N. Y.

The Folk Sing

New record albums which present songs of the people.

THE folk song, which came into its own many years ago, is today at a peak of popularity. The Lomaxes and Sandburgs have stimulated interest in this medium to no small extent and now the recording companies are leaping upon the bandwagon. In their haste to offer waxed versions of folk songs, ballads, and chanteys, they sometimes present several variants of the same song. Witness the countless interpretations of the fate of poor "Barbara Allen," alias "Barbary Allen," alias "Barbara Ellen," alias "Barbarous Allen."

NOV 25 1941

These variations can be attributed to the fact that no two singers have ever presented the same folk song in identical versions. Each set of words, each tune, the product of communal effort or stemming from a single untrained author and composer, was rarely set down on the printed page. The peasant or workman, originally the sole means for the prisingly and delightfully frank. (Victor, $3.75)

We can dismiss the new album set "English Folk Songs and Ballads" by G. Marston Haddock as the product of an uninspired singer. Mr. Haddock, who offers well known tunes with a strained delivery, would profit by studying the Niles and Dyer-Bennet recordings. (Musicraft, $3.50)

MICHAEL AMES.

Chicago Tribune
Chicago, Illinois

Current Music News

As its second attraction of the season the History and Enjoyment of Music series offers Dorothy Maynor, the eminent soprano, in recital in the Civic Opera house this afternoon. Less than three years ago she was introduced to the musical élite by Serge Koussevitzky in an informal Berkshire Festival concert. Her reception was no less than sensational at the time, and since then she has been singing to equally enthusiastic audiences all over the country. She is the daughter of a Norfolk, Va., minister. It was in her father's church choir that she received her earliest musical training. Later she became a member of the Hampton institute's famous chorus, touring Europe with them, and eventually graduating from the school. For a while she studied choral directing at the Westminster choir school in Princeton, N. J., but soon moved on to New York for individual vocal training. Three years of serious application led her to an audition with Dr. Koussevitzky and its well known consequences. Miss Maynor's program is as follows:



Dorothy Maynor.
[De Bellis photo.]

NOV 23 1941

"V'adoro Aurite" from "Julius Caesar".....Handel
"O Sleep, Why Dost Thou Leave Me," from "Semele".....Handel
"Ave Maria,".....Schubert
"Widmung".....Schumann
"Ich Schwebe;" Frühlingsfeier"....Strauss
"Beau Soir"; "Adieu de l'Hôtesse Arabe".....Debussy
"Depuis le Jour," from "Louise"....Charpentier
Negro spirituals.....
"Talk About a Child That Do Love Jesus."
"Sit Down, Servant."
"Sometimes I Feel Like a Motherless Child."
"His Name So Sweet."
"Tell Me Why"; "Cradle Song"....Tschaikowsky
"Thou Art Risen, My Beloved".....Coleridge-Taylor
"Cupid Captive".....La Forge

40a-1941
Pittsburgh Courier
Pittsburgh, Pa.

"Courier Band Poll First Real Test Of Sepias' Box Office Power" -- Hill

DEC 1 3 1941

DEC 1 3 1941

Inclusion of White Bands in Contest Puts Emphasis on Ability—Chicago and Entire Midwest Sector on Alert As Native Sons and Local Favorites Rate High in Balloting.

By LUTHER HILL
(Staff Correspondent)

DEC 1 3 1941

CHICAGO, Ill., Dec. 11.—Theatrically blase Chicago, along with the other major cities of the Middlewest, is watching with obvious interest the progress of The Courier's nationwide and much talked of band contest, which this town's swingistically succulent critics consider the key to the far from open door to coveted film and radio contracts for the more practical sepia maestros who are seeking a bit of gold to season their somewhat tiring but never ending diet of glory and glitter.

DEC 1 3 1941

CHI A SWING CRADLE

Being the town which nursed the bawling swingchild through its troublesome infancy after the swingsters from Algiers and New Orleans brought their new style of music to the then teeming, magical city of conquest, Chicago has more than a passing interest in the progress of the sunkist serenaders.

It was here on the Southside that the smooth, perfectionist musical miracle that is present-day swing, got its awkward, blaring start. Here is the town that fostered the rise of Louis Armstrong and Earl Hines, cheered to fame Cab Calloway and sent to golden glory Lionel Hampton and Teddy Wilson, and the ofays made their first pilgrimage to the shrine of Jazz, interpolating their technically superior knowledge into the inspired phrasing of the sepias to form the hybrid which was later to sweep the nation, and finally the world into a fit of musical frenzy.

DEC 1 3 1941

WHITES MOVE IN

Possessing a greater knowledge of theory and harmony than the Negro musician of that day, who nine times out of ten could not read music, much less arrange it, it was a simple matter for the struggling Nordics to accept for their own use the soul-stirring tempos and pulsating rhythms so much a part of the Negro creators. But the race bands still had the advantage of color, and the public was sold the idea that only one with a sunburned skin could dispense the authentic brand of swing.

Notwithstanding this was a short-lived condition, and such greats as Goodman, Dorsey and Miller were later to master the intricate tone patterns and move in on the colored territory, and at times displaying even a greater and more dependable brand of music. For lacking the inherent and inborn sense of rhythm of the Negro, the Caucasian attacked the problem with simple methodical logic and for what was missing in soul he made up in ability, the finished product shining and perfect, depending not upon whether the musician was "in the mood" but upon simple technique and adherence to a given form.

PUBLIC TO DECIDE NOW

This destroyed the Negro's advantage of color, for no longer was his a monopoly. Consequently, he was placed in competition with his white colleagues on a basis of pure ability. Showmanship, which has been the Negro's forte for generations, has become the basic principle for musician success and again he shines. But many years of avoiding the facts and watching only the glitering mirage of eternal fame, have taken their toll and the colored bands, though just as popular as their white brothers, find that the various dance halls, theaters and niteclub operators have identified them only with the fast failing swing era and refuse to accept the fact that the colored bands as well as the whites have kept up with the changing trends in public musical opinion, and today stand as equals in boxoffice appeal.

DEC 1 3 1941

Consequently, the results of The Courier band poll, which by placing the Negro bands side by side with the whites, thus removing the segregation of color, will through votes of the public prove for once and another year to come the superior popularity of one over the other. Get your votes in now, as the time is passing fast.

VOTES FOR LUNCEFORD



Mary Lawson is from Buffalo, N. Y., so is Jimmie Lunceford and that's the best band in the land for her. A Virginia State college student, Miss Lawson has been selected by Art Nelson, popular Buffalo dance promoter, to act as the queen of his annual Christmas Ball, featuring Earl Hines' orchestra.—(Bryant photo)

BAND STANDINGS, DEC. 13, 1941

ORLANDO ROBESON AND CLUB CONGO ORK	1000
COUNT BASIE	980
JIMMIE LUNCEFORD	710
LIONEL HAMPTON	620
ERSKINE HAWKINS	590
BENNY GOODMAN	490
TINY BRADSHAW	480
ERNIE FIELDS	470
ANDY KIRK	460
GLENN MILLER	450
EARL HINES	440
FATS WALLER	410
SUNSET ROYALS	330
TOMMY DORSEY	320
INT. SWEETHEARTS OF RHYTHM	290
CAB CALLOWAY	280
ELLA FITZGERALD	270
BENNIE CAREW	260
LOUIE ARMSTRONG	250
CLAUDE HOPKINS	240
LUCKY MILLINDER	240
BENNY CARTER	230
GENE KRUPA	220
CHARLIE BARNET	220
ARTIE SHAW	210
NOBLE SISSLE	220
JOHN KIRBY	200

(All Others 100)

MALE VOCALISTS	
Orlando Robeson	1000
Billy Eckstein	710
Jimmie Rushing	690
Ruble Blakey	580
Billy Kenny	570
Pha Terrell	490
Dan Grissom	480
Bing Crosby	470
Herb Jeffries	460
Bob Eberle	440
Sonny Woods	440
Henry Wells	440
Trevor Bacon	420
Roy Felton	390
Tex Benakee	270
Tony Martin	370
Dick Haynes	360
George Bias	350
Bennie Carew	340
Melvin Moore	320
Jimmie Mitchell	320
Lee Young	310
Jack Leonard	300
Frank Sinatra	290
Vaughn Monroe	260
Earl Warren	250
Cab Calloway	240
Trummie Young	230
(All Others 100)	

FEMALE VOCALISTS	
Gladys Madden	1000
Ella Fitzgerald	930
Lil Green	600
June Richmond	590
Billie Holliday	580
Evelyn Meyers	570
Ida James	560
Lena Horne	540
Ivy Anderson	540
Helen Humes	530
Maxine Sullivan	520
Bernice Brown	500
Madeline Green	480
Harriet Hilliard	470
Belle Powell	430
Linda Keene	390
Mildred Bailey	360
Sister Tharpe	340
Helen O'Connell	310
Avis Andrews	280
Stella Edmonson	250
Bea Wain	240
Mildred Law	220
Ella Logan	220
Hazel Scott	210
Dinah Shore	200
(All Others 100)	

The Daily Worker
New York, N. Y.

Miss Anderson to Sing Here at Rally

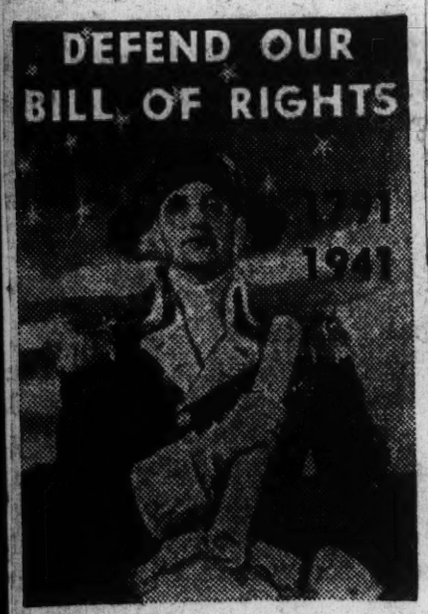
DEC 12 1941

Bill of Rights Luncheon to Hear Negro Singer; Mrs. FDR to Speak Monday

Marian Anderson will sing at the Bill of Rights Defense Rally luncheon at the Commodore on Monday at 1 p. m., it was announced by the Sesquicentennial Committee yesterday. Another notable addition to the program will be Dr. James T. Shotwell, professor of history at Columbia University who will discuss "The Heritage of Liberty—New Light on the Bill of Rights."

The War has added impetus to this rally because both the Sesquicentennial Committee and the Office of Civilian Defense are emphasizing the fact that "America Fights for the Bill of Rights."

Other speakers will be Mrs. Franklin D. Roosevelt, Mayor LaGuardia, Josephus Daniels, and George Gordon Battle, Ethel Barrymore will read the Bill of Rights from the original manuscript of that document loaned for the occasion by Dr. A. S. W. Rosenbach. Herbert Bayard Swope, national chairman of the Sesquicentennial Committee will preside.



This poster was painted by James Montgomery Flagg for the Bill of Rights Sesquicentennial Celebration initiated by the Council Against Intolerance in America. DEC 12 1941

Afro-American
Baltimore, Maryland

DEC 1 1941

Musicians and Art Workers Eligible

PHILADELPHIA — Marian Anderson, contralto, has established a fund from which an award will be made each year to aid a talented young artist to pursue his or her chosen career.

Musicians will have preference, but according to the noted singer, workers in other arts will also be eligible.

Trustees of Fund

The Marian Anderson Award will be administered by the three trustees of the fund, Alexander T. Jackson of Chicago, Hubert T. Delany of New York and Mrs. Ethel DePriest of this city.

This committee will consider all applications and choose the anual winner. The amount of the award will vary with the requirements of the winner of the award.

Cab Gives Bonds for Christmas Gifts

NEW YORK CITY.—Cab Calloway, rated as one of the nation's foremost music makers, this year is distributing defense bonds as Christmas gifts to the members of his band.

In addition to giving bonds, Cab has requested each member of his organization to make every effort to buy them with their spare monies.

Commercial Appeal
Memphis, Tennessee

Marian Anderson's Voice Recorded In Cycle Of Song

DEC 14 1941

At Its Best In Mendelssohn, Handel, Bach Arias—Popular New Hits Here

THOSE ardent music lovers who trooped to Ellis Auditorium to hear Marian Anderson's liquid contralto notes a month or so ago will revel in her recording of a group of classical religious songs by Handel, Mendelssohn and Bach, just unveiled by Victor. From The Messiah, she sings He Shall Fed His Flock; from Mendelssohn's St. Paul and Elijah, the aria But The Lord Is Mindful Of His Own and O Rest In The Lord, respectively; from Bach's St. John Passion, It Is Fulfilled. The recordings were made when her voice was crystalline clear and warm.

She is accompanied by the Victor Symphony Orchestra under the direction of Charles O'Connell. Particularly appropriate now, this Masterpiece album makes an ideal gift for anyone who likes the combination of Marian Anderson's voice and these classic compositions.

Timely, too, is the Victor Chapel Choir's singing of a group of numbers on an imaginary Christmas Eve singing tour, starting at home, thence to the inn, the manger, under the stars and in the cathedral. Included are "Silent Night," "Calm on the Listening Ear of Night," "Oh Tannenbaum," "Christians Awake," "Jingle Bells," "We Three Kings of the Orient Are," "Good Christian Men Rejoice," "Away In A Manger," "Lo, How a Rose Ever Blooming," "Star of Bethlehem," "Star of the East," "O Holy Night," and Gounod's "Nazareth." Emile Cote at the organ accompanies the singers.

Christmas Songs

Helen Traubel sings "Silent Night, Holy Night" and "Adeste Fidelis" in her best soprano manner for a Victor recording. On another disc she records "Abide With Me," and The Lord's Prayer. Richard Crooks' tenor voice is heard in "O Little Town of Bethlehem," and "Eternal Father Strong To Save."

The entire tomb scene from Donizetti's Lucia De Lammermoor is sung by Jan Peerce, Arthur Kent and a magnificent chorus with the Victor Symphony Orchestra providing the instrumental backdrop. Wilfred Pelletier directs the production. Jan Peerce will sing with the Metropolitan this Winter. His rendition of the role of Edgar in the Lucia scene places the imprimatur of equality upon his voice. Arthur Kent's baritone voice is full, vibrant, enjoyable. Good album for opera votaries.

DEC 14 1941

Piano Player Fine

Claudio Arrau, South American pianist, who electrified Carnegie Hall audiences this Fall with his brilliance of execution records two Mozart sonatas for Victor. They are the G Major and the D Major. Both are enjoyable specimens of this delightful form of composition, light gracious and revelling in an almost evanescent quality. You'll enjoy both. Mr. Arrau's playing is almost inspired. A brilliant technician, he never sacrifices feeling and warmth.

Americans who liked the torchy quality of Helen Morgan's voice will enjoy a collection of her songs just released. All were brought to popularity's heights by her distinctive vocal quality. The album includes, Bill; Can't Help Lovin' Dat Man; Why Was I Born?; Don't Ever Leave Me; Body and Soul; Something To Remember You By; More Than You Know and Give Me A Heart To Sing To.

Hit Of The Day

Probably destined to zoom to Hit Heights, the somewhat plaintive There'll Be Blue Birds Over The White Cliffs of Dover has been done in the varied styles of a number of orchestras.

Kay Kyser plays it for Columbia with Kay Babbitt and the glee club singing the chorus. The Nodocky is on the reverse. Both are in trot time.

Sammy Kaye's orchestra plays The White Cliffs for Victor. Arthur Wright and a choir carry the chorus. Madelaine is on the reverse. Both for trots.

Tommy Tucker plays it for Okeh with Amy Averell, Dot Brown and Voices Five accompanying. The Train Song is on the back.

Take your choice. It's just a matter of style. The song's the same.

For Dancing Pleasure

Hear Artie Shaw play Solid Sam and Make Love to Me if you like his music. Victor.

Frankie Masters orchestra records From One Love To Another and Coffee And Cakes.

Harry James, too, plays Make Love To Me and You Don't Know What Love Is. Both in his original style.

Unique is Horace Heidt's recording of Carle Meets Mozart, featuring Frankie Carle. Theme is a takeoff on Mozart's Turkish March. Reverse carries I'll Never Forget. Carle's piano playing is something superior. Stuff.

Don't overlook Xavier Cugat's playing of The Bells of San Raquel and Triste Camino if you like the Latin nuance. They are on one disc. By Columbia.

Eddie Duchin gives us a facile playing of Madelaine and 'Tis Autumn with Larry Taylor singing the vocals. Delightfully different with the maestro at the keyboard.

The Daily Worker
New York, N. Y.

NOV 1 3 1941

Celebrating the Silver Jubilee Of Louis Armstrong's Trumpet

NOV 1 3 1941

By Bill Newton

Even if it isn't doing anything of the sort, except in all-too-isolated instances, the music world should now be celebrating the silver jubilee of one of its most distinguished artists, Louis Armstrong, the most famous and one of the greatest jazz musicians in the world.

This Fall marks the 25th year since "little Louie," as he was called, began blowing that golden horn down in New Orleans.

He's come a long way since, playing a major role as jazz blossomed into a recognized art form.

"But man," says Zutie Singleton, a widely-known jazz drummer and Armstrong's old friend, "Louis will never grow old. He's always got new ideas. I guess he's the greatest musician in the world."

NOV 1 3 1941

To Play With New Small Band

And Zutie sighs. He is looking forward to Armstrong's coming date at a 52nd St. nightery, where the rumor is that Louis may attempt to regain the heights of former days with a small combination of outstanding hot musicians.

That would indeed be five-star news. For it is deplorably true that for several years now the great Louis, under the influence of his managers, has come to play more and more in the so-called "commercial" style, sacrificing a certain originality and sincerity in improvisation for spectacular high notes and flashiness in deference to the taste of some of our less-informed jitterbugs.

NOV 1 3 1941

Perhaps he recalls his glory days in Chicago in the late twenties, when his remarkable flights on the trumpet, his golden, powerful tone and soaring technical achievements first brought him fame. Louis played his greatest music around that time—but the cash return was comparatively small. Or perhaps Louis looks back on Jim Crow, with which he has had many a brush.



From New Orleans up to Chicago and then East to New York City, through 25 years of some of the best trumpet-playing you've heard—that's Louis Armstrong. He's out in Hollywood now, working on a movie about himself that Orson Welles is producing.

"Play it the white man's way, clown around," he's been advised.

Right now he is making a film in Hollywood for Orson Welles, based on the story of Armstrong's life. In addition to his trumpeting and singing abilities, Louis is a clever comedian. He's been in movies before, playing Jim Crow "comedy" parts. One that stands out in memory saw this great artist portray a menial and slow-thinking stable groom in a film that starred the feeble crooner Dick Powell! But we can probably expect far different treatment of Louis from the talented and progressive Welles. It should be a film to look forward to.

Like many another jazz musician, Louis hails from the poorest Negro section of New Orleans. He was born there on Christmas Day in 1900, which is just about the time that the music he is so closely associated with began to stir.

When Louis was a kid he sold papers, gathered coal from the tracks (you may have heard his commemorative "Coal Cart Blues"), and otherwise led the typical life of persecuted Southern urban Negroes.

NOV 1 3 1941

What seemed like a misfortune turned out to be a great break for "little Louie." He learned to play the trumpet in a reformatory band, and a few years after he was "graduated" the husky young Negro boy began to play in bands around his city, or on the river-boats.

NOV 1 3 1941

Young Musicians Learn from Louis

It was in Chicago that Louis exerted his greatest influence on jazz. Having by 1925 developed his style, he led the way in lifting jazz up a whole notch. In addition to showing that jazz musicians need bow to none in technical ability, Louis' music indicated that the new "ragtime" boasted its own values—depth, meaning, logic, taste. With his rampant, soaring horn, Louis was so far ahead of his time that he broke down all the crude, weak barriers that still surrounded his music, and pioneered away out ahead. They're still catching up.

How the young musicians—Negro and white—used to flock to watch Louis sweat over his horn, handkerchief in hand, ever-smiling! The many great records he made during that period give us some idea of his amazing playing. Bix Beiderbecke, Muggsy Spanier, Frank Teschemacher, Benny Goodman, Tommy Dorsey—all listened attentively to Louis, and listening to him they broke down the Jim Crow bars, and incorporated many of his ideas in their own styles. Countless jazz musicians have molded their playing after Armstrong's. Some of the greatest—Jack Teagarden, Coleman Hawkins, Earl Hines—transferred the basic elements of Armstrong's trumpet style to their respective instruments. Louis' place has indeed been foremost in the development of this American music.

NOV 1 3 1941

Why Not Radio Commercial

Fortunately, Louis has been an indefatigable recording artist. Until recently he played with many of the greatest jazzmen of his day—Hines, Johnny Dodds, Zutie Singleton, Sidney Bechet, J. C. Higginbotham. He made many unforgettable records with the blues singer Bessie Smith. Collecting "Louies," as his discs are known to the faithful, is no doubt the most widespread fashion among jazz record collectors.

NOV 1 3 1941

He overcame much discrimination, but a lot still remains to be licked. Why, for example, can't he have his own radio commercial?

Armstrong's music is an American heritage. In the deepest sense it's a monument to the [illegible] and future of his own people.

New Masses
New York, N. Y.

NOV 1 1 1941

40a

Three Jazz Pianists

Some suggestions for a swing record collection

ONE characteristic of jazz which especially excites those who like the music, and repels those who don't, is its full and happy use of the timbre of the instruments. A good jazzman is like a workman who loves his tools and makes them an integral part of his work. To him the piano is essentially a percussive instrument and he makes it sound like one.

These remarks are by way of introducing Earl Hines, one of the great men of jazz. Hines is a master of the surprise attack and encircling movement. A typical Hines performance starts with a bouncy melody played in what might be called an efficient piano-roll style. With the second chorus, the right hand is hitting harder, and some notes of the tune are strangely missing. Then the left hand stops short on an off-beat chord, the right hand throws out a flurry of staccato notes, and for the rest of the record you are lucky if you can recognize some shreds of the melody with which he started. The melody is there, but it is broken into a series of dazzling rhythmic patterns, with the left and right hand as uncooperative as two cats on a fence.

NOV 1 1 1941

Like all good jazz styles, this playing stems from the blues. You can hear the blues touch in the short, biting phrases into which he turns each melody, in the discords which give the effect of the off-pitch "blue" notes, in the sharp attack on each note. What it lacks is the warm, communicative power of the blues folk melody, the quality of the "boogie woogie" piano. It is less of a folk music than an exhibition, a virtuoso stage performance. But it is carried off with so much finish, constant surprise, and joy, that it becomes one of the memorable experiences in the jazz world.

To start an inexpensive Hines collection, I would suggest "Rosetta" on Bluebird, and "Caution Blues" and "A Monday Date" on Columbia, the latter a reissue. For an example of Hines with an orchestra, get "Maple Leaf

Rag" on Decca, which will also give you one of the classic rags of that fine, unappreciated Negro composer, Scott Joplin. The tune is played in brilliant concerto style, with choruses alternating between piano and the band.

NOV 11 1941

Outside Hines and the boogie woogie musicians there are few jazz pianists who have made very lasting records. This is partly due to the fact that many keyboard artists find it hard to resist the temptation to dress up a melody in fancy runs, glissandos, and arpeggios. Furthermore, those that do play an honest-to-goodness, unprettified jazz are usually given the cold shoulder by the commercial recording companies. Two men you should know, however, are Jess Stacy and Joe Sullivan. Stacy's "Barrelhouse," on Decca, is a beautiful job. Almost barren of melody, it nevertheless creates and holds a mood from start to finish, the "hot style" without the content, the blues taken up into a stratosphere in which everything is suggested, nothing said outright. On another Decca record you can find two pieces by Joe Sullivan, the graduate of a Chicago conservatory who plays one of the purest, most impeccable, and ingratiating rag and blues styles. "Little Rock Getaway" and "Just Strolling" are not Joe at his best, but are full of infectious humor. All of these records meet the standards of good jazz, namely, a music which sounds like nothing else you ever heard before; a product of the jazzman's ceaseless experimentation with new sounds, new rhythms, and melodies, new materials.

MARTIN MACK.

The Daily Worker
New York, N. Y.

'The Madam'

NOV 16 1941

A Poem

By Bobbie Patrick



Bobbie Patrick

I was scrubbing with the mop,
When the madam said, "Oh, stop!
Please wipe the floor up on your knees!"
I just looked at her and smiled, knowing all the while
One of us was wrong, and 'twas not me.

When I went to dust and clean,
She casually said, "Move everything!
The corners, please, do not forget!
You have the cupboards to do yet!"

The piano I could not move—
The heavy chairs I did not touch—
The small rugs I taken up
(But I couldn't beat them much.)

Upstairs I went, to broom the floors,
She smiling mentioned: "Wash the doors!"

"And here's a few things to wash," she said,
The pile so big, I most drop dead.
By noon I was glad to get off my feet—
Lunch: eggs and bread—no sign of meat.

When I'd finished, the house was nice and clean—
She then "MENTIONED" the windows (if you get what I mean!)
So I just looked at her and smiled, knowing all the while
One of us was wrong, and 'twas not me!

NOV 16 1941

Pittsburgh Courier
Pittsburgh, Pa.

MAYOR LA GUARDIA PRAISES CONCERT ARTIST



Miss Muriel Rahn, dramatic soprano and concert artist, is shown here being congratulated by the Honorable Fiorello H. La Guardia, Mayor of the City of New York, at a tea given by the New York County Republican Women at the Republican headquarters Saturday, October 25th. Miss Rahn recently gave a recital at the Mt. Olivet Church in Harlem, and is scheduled to appear at Armstrong High School November 15th.

Chicago Tribune
Chicago, Illinois

Maynor Soloist On Concert Hour

The great Negro soprano, Dorothy Maynor, will be the guest soloist with the Philadelphia Orchestra, directed by Eugene Ormandy, when this distinguished musical organization broadcasts exclusively over the Mutual network and WATL today at 2:30 o'clock. The program is aired direct from the Philadelphia Academy of Music, shortwaved via WRUL, Boston.

DEC 12 1941

Dorothy Maynor has selected arias by Mozart, Handel and Beethoven for her part in the proceedings.

The program:

Handel-Ormandy: Andante (Sonata da Camera No. 9, Opus 1).

Mozart: Pamina's Aria, "Ach Ich fuhl's," from "Magic Flute."

Handel: V'adoro pupille, from "Julius Caesar." (Dorothy Maynor).

Bonner: Three Nights (Intermission).

DEC 12 1941

Beethoven: "Abscheulicher, wo. eilst du hin" from "Fidelio." (Dorothy Maynor).

Sibelius: Symphony No. 2 in D Major.

WIP, Philadelphia, feeds the concert to Mutual.

Guardian
Boston, Mass.

40a-1941

ELECTRIC CHOIR IN GREAT DEMAND



MAR 22 1941

MAR 22 1941

A little over two years ago, the Sheloh Khall's Electric Choir, then just a small section of the Music Department of the Robert Gould Shaw House, began their spiritual activities by officiating at young people's programs at various churches. At that time they owned about fifty-dollars worth of instruments. Within two years they have met remarkable success, performing in the largest churches of the city before record breaking crowds. Over three thousand people jammed the balconies and doorways of Tremont Temple Church and the audience at the Dudley Street Baptist Church was estimated close to a thousand. Going into their third season they are now making recordings and have completed their third series of publication work which will be sold during the summer months. They have built a name for themselves in their broadcasting activities in Boston and New York. They now have over two-thousand dollars worth of electrical instruments and a car, all available through proceeds of collections and sales of published literature. The active members of the choir are John J. Semper, Manager; John H. Cousins, New York Manager; D. Kenneth Keele, newly appointed Assistant Manager; Clarence Scott, Star Soloist; Simpson Turner, Boy Preacher;Chester Arnold, Guitarist and Singer; Samuel Woods, Bass Player and Singer; James Robinson, Singer; Harold Bascom, Guitarist and Roscoe McDowell, Organist. Above are pictured, left to right: John J. Semper, Manager and Instructor; Othniel Clarke, Vibraharpist; Raymond Cheeks, Chime Player and Guitarist; Samuel Woods, Singer and Bass Player; Harold Bascom, Electric Guitarist.

Daily World
Atlanta, Georgia

APR 26 1941

Dorothy Maynor, the brilliant soprano, who is making her second appearance as guest soloist Sunday, April 27 on the Ford Sunday Evening Hour heard over the CBS network from 9 until 10 o'clock, Eastern Daylight Saving Time.

Constitution
Atlanta, Georgia

Juke Box Routs Negro Jug Band In Beale Street

'Canned' Music of Popular Orchestras Is Available.

MAR 24 1941

MEMPHIS, Tenn., March 23.—(UP)—Colorful Negro jug bands, native to the southland and a holdover from an era long past, are being driven into obscurity.

It used to be that every road house around Memphis and every small dance hall down around Beale street hired jug bands to provide music for dancers, and a more rhythmetic music never was produced anywhere.

But today nearly every "juke joint," cafe and hamburger stand is featuring the music of not one but a half dozen or more big name orchestras. Guy Lombardo plays while dancers in some dilapidated highway place cavort on a splintered floor. Energetic high school jitterbugs romp until early morning to the hot tunes of Tommy Dorsey and Jimmy Lunceford. The society set sips Scotch and soda in an exclusive place, listening to the melodies of just about any orchestra believed worth a nickel to hear.

Nickelodeon Does It.

It's all because of the nickelodeon which has brought music of the best orchestras within the reach of even the smallest restaurant proprietor.

MAR 24 1941

An amusement company will install a nickelodeon without charge. The cafe owner pays for the electricity required and the company provides the music. Then the two divide the profit.

At a nickel a tune it doesn't take a juke box long to pay for itself, and in many cases the nickelodeons pay the rent of the place of business that houses it. That's why the reign of the old jug band appears to be at an end. Many of the old-timers lament the demise.

Usually the jug bands were made up of four or five Negroes who had rhythm in their bones. The jug band got its name from one of its instruments—a one-gallon jug. A Negro would fill a one-gallon jug one-eighth full of water, press his thick lips against the mouth of the jug and produce sounds much like those that emanate from a tuba.

Old Washboard Used.

All jug bands had a spoon-washboard, player, whose noises substituted for those made with drums. By placing the handle of one tablespoon between his thumb and index finger and another between the middle and ring finger, the heads of the spoons could be clicked together faster than a tap dancer can peck his toes and heels against a hardwood floor. To add to the drummer's music, the spoons were whisked across an old brass washboard.

Clarinets and saxophones were taboo. The only brass instrument used was a battered, second-hand cornet that probably was bought at one of Beale street's many pawn shops. Seldom were mutes used, but never was there a jug band cornet player who didn't make much use of a derby to produce undulating notes. To do this, he would fan the hat in front of the bell of the horn.

To complete the jug band, there was a fiddle player who couldn't read a note of music but who could reproduce any tune he ever heard with little practice. Of course, a jug band couldn't carry a piano around with it, but if the place of employment had a piano they had little difficulty in rounding up a nimble-fingered Negro. Usually every member of the jug band would be called upon to sing.

Jug Bands Inexpensive.

A jug band always could be hired for $5 a night, but hot spot proprietors now ask why they should pay for music when they can make music pay them.

Jug band members never belonged to a musician's union. The unions wouldn't have them. But the unions realize that music boxes are making an inroad on their trade, too.

MAR 24 1941

R. L. Lessem, secretary-manager of the Memphis Federation of Musicians, said that nickelodeons were reducing attendance at dances where orchestras were employed, and in many instances orchestras were being replaced by the nickelodeons.

Musicians, Lessem said, get no royalty payments for use of their recordings in juke boxes.

"It looks like we're cutting our own throats," Lessem said. "We believe that if restrictions were placed on the use of records in nickelodeons, nice dance halls in towns would replace some of the cheap places along the highways."

Times-Picayune
New Orleans, La.

Negro Songs Born Before Spirituals to Sound Again

MAR 23 1941

Tableaux Attain Bigger Place in Natchez Pilgrimage

By Edmond Le Breton
(The Associated Press)

Natchez, Miss., March 22.—Negroes have been singing in the cotton fields around Natchez since before there were spirituals, and long before white people decided spirituals were fashionable.

They sing "working songs" and "walking songs," music with strange rhythms and stranger harmonies. The words, perhaps, are about Esau or David, but the music has something the white folks don't entirely understand to this day. The spirituals have been called hybrid; the old songs are all Negro.

MAR 23 1941

But the white society women who have made the Natchez pilgrimages a nationwide part-historical, part-commercial event have come to realize that in the primitive Negro music they have a survival of the days "before the war" as authentic as the white-columned houses and hand-carved furniture which tourists flocking to Natchez pay to see.

So this year, during the Pilgrimage Garden Club's pilgrimage the Negroes have a scene to themselves in the tableaux presented for visitors—a cotton field scene with singers who know what it's like to drag the long bags between the rows and snap off hundreds of bolls without faltering if you've got a song to help you.

Morality Show

For 10 years the Negroes have had their own show during the pilgrimage time—a song-filled morality play with a prancing, sly devil who tempts souls each according to his weakness, and a white-winged angel choir encouraging the steadfast. That performance will go on this year, but another cast will move into the main production of the pilgrimage club, right in between scenes portrayed by hoop-skirted "quality folks."

The implied recognition is a source of much quiet pride to such Negroes as Dr. R. W. Harrison, a dentist, and his Tuskegee-graduate wife. The Harrisons have managed and directed the morality play for 10 years and hold the copyright on its script. In their spare time they tour the surrounding country, slipping into unpainted board churches where Sunday services begin before noon and end at dark. In those churches where a white person would freeze the congregation into self-consciousness, they have heard songs that were old when the first steamboats whistled for a landing at Natchez bluff, and songs much like them spun off in the throes of a new convert's fervor.

Some on Records

Some of those songs have been transcribed and others recorded through the Harrisons' efforts. And this year, when the pilgrimage club wanted "something simpler than the spirituals" for a cotton picking scene, its officers came to Julie Harrison. She found them their choir, a group of hands recently moved to town from the plantation, who gathered in the Natchez Negro quarter around a guitar and sang for the fun of it, clapping hands and rising to solo at the direction of an agile leader with a reedy falsetto.

"I wouldn't put them in my choir," she explained. "I've heard too much music like that in the country churches, spoiled by a little cultivation."

For her own choir she draws on the Negro part of Natchez itself. That means more than half the city's population and includes many members of families counted as free, land-holding and substantial citizens since the 18th century.

MAR 23 1941

Highly Trained Unit

After 10 years the choir is a highly trained unit. There have been comparatively few changes in membership—more than usual this year because the holocaust which destroyed a Negro dance hall last spring, claiming some 200 victims, took several members, including the 15-year-old star who sang the "blind girl" role.

It was the first major loss since the death three years earlier of a charter member, Ibby Robinson, born a slave 94 years before.

The Harrisons keep Aunt Ibby's memory alive with a memorial song during the play. They treasure odd bits of the unwritten history of Natchez—antiques like a hand-wrought spike flare stuck into the levee by roustabouts to guide steamboats in; stories like the one of the Negro family which came to own the plantation on which its ancestors worked as slaves.

"Slowly the part which the Negroes played in the development of the South and the whole country is coming out," Dr. Harrison remarks philosophically.

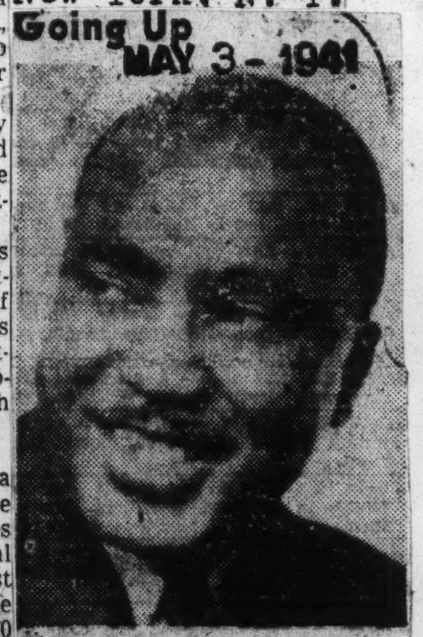
A recent Natchez episode bears him out. Louisiana State university bought from one of the Negro families of the city—a line founded by a free blacksmith who emigrated along the Natchez Trace from Virginia in the 1790s—the Johnson diaries which now occupy a place of honor in the university's Southern history collection.

MAR 23 1941

Written by a Negro barber of the 1840s, the diaries contain so vivid an account of the daily life, amusements and policies of a river town in the cotton kingdom that a national educational foundation paid for their transscription and study.

The family, which in later generations produced physicians, teachers and other professional people, still is represented in Natchez today and its home boasts antiques as fine as many in the mansions tourists go to see.

Amsterdam News
New York, N. Y.
Going Up
MAY 3 - 1941



JIMMIE LUNCEFORD

Only three Negro swing bands were named in the collegiate poll conducted recently by a theatrical trade magazine, with Jimmy Lunceford jumping to eighth place from his twenty-fourt place position in the same poll last year. The other bands named were Duke Ellington in eighteenth place and Count Basie in forty-second place. Forty-eight bands were named in all.

Kansas City Call
Kansas City, Mo.

WORTH KRAMER WRITES TO BAND LEADERS; ASKS COOPERATION FROM THEM

MAR 28 1941

The following letter dated March 19, 1941 was addressed to band leaders Fred Waring, Glenn Miller, Sammy Kaye, George Duffy, Horace Heidt, Gene Krupa, Artie Shaw, and Bobby Byrne, by Worth Kramer, conductor of "Wings Over Jordan."

CLEVELAND, Ohio.—Since the beginning of the ASCAP-BMI war, we have noted with considerable regret, the tendency toward the irreverent rendition of a certain group of songs, namely the Negro spirituals.

We take this opportunity to point out the fact that these folk songs are based upon the religious emotions of a God-fearing group of our American citizens. To that group, and to many of the opposite race, the "swinging" of well-loved spirituals is exceedingly distasteful.

Imagine your disgust, in tuning in a late evening dance program, to hear emanating from the loud speaker the blatant strains of a band "jiving" "All Hail the Power of Jesus' Name" or "The Old Rugged Cross." Whether or not you were openly religious wouldn't matter—you would immediately run to the telephone to protest such an irreverent exhibition of musical prowess.

Though I am of the white race, I am conductor of a group of 35 Negro voices, which comprise the musical portion of "Wings Over Jordan," a regular CBS feature. It is therefore with some authority that I take it upon myself to bring his matter to your attention. After appearing in over 200 concerts before mixed audiences all over the country, we feel that we are in a fair position to judge the sentiment of the nation in this matter.

In a most friendly appeal, may we suggest that in the interests of national unity, interracial good-will, and in respect for the religious rights of others, that you refrain from the practice of playing dance arrangements of these selections.

MAR 28 1941

Cordially yours,
WINGS OVER JORDAN
(Signed)
Worth Kramer, conductor

Worth Kramer has received nation-wide recognition for his arrangements of Negro spirituals in connection with "Wings Over Jordan," heard on the Columbia network each Sunday morning from 9:30 to 10:00 E. S. T. By many music critics, he is considered one of the outstanding authorities in the realm of Negro spiritual music which he arranges and conducts for "Wings Over Jordan."

Kramer based his appeal on the fact that Negro spirituals are the hymns and liturgical music of the Negro religious service and that "jive" of swing presentations of the numbers are a direct insult to the vast Negro population of the country.

In connection with Rev. Glenn T. Settle, prominent Negro clergyman of Cleveland, Ohio, Kramer has piloted "Wings Over Jordan" from a position as a local sustaining feature of radio station WGAR, where he formerly served as program director, to a coast-to-coast CBS spot, and during the past 12 months, has conducted over 160 concerts in principal cities of 31 states.

MAR 28 1941

"Wings Over Jordan," with its ship fund for the betterment of Negro spiritual music, talks by interracial relationships, is a non-prominent Negro pastors, educa- profit corporation under the tors, business and professional laws of Ohio. Kramer addressed leaders, and its plans for the his appeal to the band leaders establishment of a college scholar- by Wednesday, just prior to depart- ing on a concert tour extending into Florida and a number of oth- er southern states.

Eastman, Ga. Advertiser
February 27, 1941

NEGRO GLEE CLUB TO GIVE CONCERT AT COURT HOUSE ON FRIDAY, MARCH 7

J. W. Harris, principal, and teacher of the Peabody High School are trying to raise about $25 for the purpose of carrying 40 colored students to Dublin March 14 for the district students meeting.

The Eastman students will participate in singing, declamation, spelling, reading and athletic events. Five colored schools will compete.

The Peabody Glee Club, which has sung before local clubs, will compete in the singing contests.

Prof. Harris announces a public concert for white and colored will be held at 8 p. m. Friday of next week, March 7th at the Eastman courthouse to raise money for the trip. Tickets will be sold in advance, 10 cents to everyone.

At the courthouse concert, white persons will sit downstairs and colored persons in the balcony. A fine program of spirituals and recitations will be presented, for which the glee club members now are practicing.

The boys and girls will go to Dublin in autos or in a chartered bus. It is hoped the general public will buy tickets to the concert to help this worthy cause.

Jaycees and Rotarians plan to contribute some toward raising the needed money.

Nashville, Tenn. Banner
March 19, 1941

Negroes Visit Schools To Promote Drama

Beginning a new venture in drama among Negro high schools of the State, six members of the Tennessee State Players Guild, accompanied by T. E. Poag, left A&I State College yesterday for a tour of several East Tennessee high schools.

The group, planned as an initial step toward a permanent unit to encourage dramatic art throughout the State, visited Booker Washington High School at Chattanooga yesterday, and scheduled visits to schools at Athens, Knoxville, Johnson City and Bristol.

Savannah, Ga., News
March 19, 1941

ROLAND HAYES SINGS APRIL 4

Noted Negro Singer to Be Heard Here

Roland Hayes, one of the greatest of singers, will be in Savannah again on April 4 at the Municipal Auditorium. He will interpret the aspirations and longings of his race. He will also exhibit his power in interpreting the songs and the spirit of other nationalities. Roland Hayes is a native of Georgia.

The Iota Phi Lambda Sorority, the Savannah Business Improvement Association are bringing him here again after twelve years. The students of Georgia State College have voted unanimously that they will hear Hayes this year. President Hubert states that he would like to have each student feel that this is a part of his education to be able to say that he he heard Roland Hayes. President Martin G. Haynes of the Beach-Cuyler School says that he wants every pupil in Beach-Cuyler to hear Hayes sing. Principal Ophelia Lee McIver states that her whole teaching force and many of her pupils and patrons welcome this rare opportunity to see and hear a great interpreter of the ideals of the negro race. Calls are going in to the Georgia State College from people of both race groups who want tickets reserved for them. Prices have been made very reasonable in order that many will have a chance to be at the Auditorium on April 4.

Nashville, Tenn Banner
March 18, 1941

Negro Singer Pledges $10,000 to Charity

Philadelphia, March 18 — (AP) — Marian Anderson, acclaimed as one of the world's ranking singers, pledged to charity and education today the $10,000 Edward A. Bok award conferred upon her last night.

The thirty-three-year-old Negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music.

The award was established in 1921 by Edward A. Bok for the person who has "performed an act or contributed to a service . . . calculated to advance the best interest of Philadelphia," each year

Chattanooga, Tenn., Daily Times
March 20, 1941

NEGRO SINGER PLEDGES $10,000 GIFT TO CHARITY

PHILADELPHIA, March 19 (AP).—Marian Anderson, acclaimed at one of the world's ranking singers, pledged to charity and education the $10,000 Edward A. Bok award conferred upon her last night.

Pittsburgh Courier
Pittsburgh, Pa.

SPIRITUAL WRITTEN IN JAPAN HEARD FOR FIRST TIME

MAR 1 1941

CHICAGO, Feb. 27. (ANP)—Clarence Lawson, the first Negro to be awarded a traveling fellowship in the school of the Chicago Art Institute, returned last fall from a trip around the world. While in Japan the evidences of a different religion moved him to write a spiritual. On his return to this country, a gifted friend, Gerald Cook, set it to music.

Muriel Braxton of the glee club of the school of the Art Institute, sang this composition for the first time in the midwinter concert on Wednesday in Blackstone hall of the Institute. The glee club, consisting of 60 members, is now in its fourth year under the direction of Charles Fabens Kelley, assistant director of the Institute.

Tallahassee, Fla. Democrat
March 16, 1941

Negro Vocal Ensemble To Appear at A and M

The Southernaires, widely known negro vocal ensemble, will appear at the Florida A & M college Tuesday.

The ensemble ranks among the finest of American singers today. Their repertoire covers three centuries of negro music—including African chants, spirituals, slave songs, popular songs.

Andalusia, Ala., News
March 6, 1941

Negro Concert At Methodist Church

A program of Negro Spirituals will be given at the Colored Methodist Church on Sunday afternoon, March 9th, at 3 o'clock.

Rev. J. D. Shivers, pastor of the church, cordially invites and urges the white people to attend this concert.

The gifted singer of Negro Spirituals, Lucy C. Ware, of Livingston, assisted by the well-known and favorite senior choir of Bethel A. M. E. Church will give the program. This is a treat and it is hoped there will be a large representation of white people to hear this program.

Advertiser
Montgomery, Ala.

Negro Music Teachers Will Gather Here

APR 2 1941

Association Opening Its Annual Convention Friday

APR 2 1941

The local State Teachers College will be host to an outstanding group of music teachers and musicians when the Association of Music Teachers in Negro schools holds its fifth convention there from Friday afternoon through Sunday morning.

The program will open at 1:30 p.m. Friday with an open program which will feature musical contributions by the State Teachers College Concert Band, the Dillard University Singers from New Orleans, the Alabama A. and M. College Choir from Normal and the Miles Memorial College Chorus from Birmingham. At this opening program, Dr. Alton O'Steen, of the Alabama State Department of Education will talk on "Some Phases of Public School Music As Conducted In Colleges and Universities." Prof. Thomas Kerr, of Knoxville College, will present some piano numbers.

APR 2 1941

Convention Musical

Friday night has been reserved for the convention musicale which is to be presented in the City Auditorium. For this program, Carol Bryce, contralto, and Sylvia Olden, pianist, who are recent students of the Julliard School of Music, will present the opening groups of numbers. Thereafter, Professor Frederick D. Hall, of Dillard University, who is the president of the association, will direct a joint college chorus of 165 voices in a group of spirituals and in the presentation of "The Death of Minnehaha," from Coleridge Taylor's "Hiawatha." This chorus will be composed of selected choir members from Dillard University, Alabama A. and M. Institute, Miles Memorial College and State Teachers College. The solo parts for "The Death of Minnehaha" will be done by Catherine Vanburen, soprano of the Fisk University faculty, and by Newell Fitzpatrick, baritone, of the Knoxville College faculty. Robert Hemingway, of the Fisk University faculty, will be at the piano and Orrin Suthern, of Florida A. and M. College faculty, at the organ.

On Saturday morning, the association will have a discussion on rural music at 9:30 o'clock, preliminary to the annual songfest at 11 a.m. when 16 high school and elementary school choirs will be heard in their prize-winning numbers that won for them this privilege to appear in the State finals. At the songfest, Director J. Harold Brown, of the Southern University Music Department, will extend greetings from the association and a group of two-piano numbers will be rendered by faculty representatives from Dillard University and State Teachers College.

APR 2 1941

The Saturday afternoon session will feature a symposium on phases of the program of college music by representatives of the faculties of Talladega College, Florida A. and M. College, Fisk University and State Teachers College.

APR 2 1941

Dr. Haydon to Speak

On Saturday night, the featured contribution will be the address by Dr. Glen Haydon, of the University of North Carolina, who is also the president of the National Music Teachers Association. His talk on "Knowledge and the Art of Music," will be followed by a question period. The State Teachers College choir will sing on this program and Camille Nickerson, of the music faculty of Howard University, will present in costume some Louisiana Creole songs (piano) on which she has been working as a general education board fellow.

The closing session on Sunday morning will be the business session for the association. All other sessions, except this closing session, will be open sessions which the public is cordially invited to share. All sessions will be conducted at Tullibody Auditorium on the college campus, except the concert on Friday night, which is to be staged at the City Auditorium.

tsburgh, Pa.

40a

'World Fair' Singers To Attract Huge Crowd To Jackson Wed.

Outstanding Leaders of Both Races To Pay Tribute At Annual Recital of "Songs of the Soul" Choral Group.

MAR 29 1941

JACKSON, Miss., Mar. 27—From all indications standing room will be at a premium, as it is every year, when "Songs of the Soul" presents its annual recital at the Lanier High school, Wednesday night, April 2. City and State representatives are to be the guests of this famed organization that represented Mississippi officially at the New York World's Fair and did a program from Radio City over the NBC networks.

Representing the Negro citizens of Jackson will be the eloquent President S. L. Greene of Campbell college; Dr. W. A. Hewitt, fair minded pastor of the First Baptist church and said to be one of the richest white Baptist churches in Mississippi, will speak for the white people of Jackson; Dr. S. D. Redmond, financier, lawyer, physician, inventor and statesman, will speak on "Mississippi Negro History" as representative for the Negroes of the state. Governor Paul B. Johnson has designated Major W. E. Holcomb head of the public relations department of Selective Service as his "personal and official representative." Governor Johnson also added, "It is my sincere wish that you will have a successful program," in a letter to the director of "Songs of the Soul."

Major Holcomb, the Governor's representative, will be introduced by Principal J. E. Johnson of the Prentiss Institute in South Mississippi. The Governor and Major Holcomb are close friends of Professor Johnson. Major Holcomb is a former college president and worked cooperatively with Principal Johnson of the Prentiss Institute.

Other well known out-of-town Mississippians who have stated they will attend the recital are Dr. and Mrs. L. T. Miller of Yazoo City; Principal and Mrs. N. D. Taylor of Yazoo City; Mr. and Mrs. R. J. Pearce, Yazoo City; Principal and Mrs. T. J. Harris, Meridian; Prof. J. S. P. Lee, Meridian; Principal and Mrs. G. W. Williams, Durant; Principal and Mrs. William H. Holtzclaw, Utica Institute; Principal and Mrs. L. M. Parker, Port Gibson;

Prof. and Mrs. N. H. Pilate, Newton; Prof. and Mrs. Jonel Brown, McComb; Prof. and Mrs. A. M. Rogers, Canton; Mr. Fountain Huddleston, Yazoo City; Dr. and Mrs. Bell, Canton; Prof. and Mrs. S. L. High, Canton; Dean and Mrs. A. L. Johnson, Prentiss; Prof. and Mrs. Barksdale, Tougaloo college; Prof. and Mrs. William, Tougaloo college; Secretary E. W. Merrick of the Vicksburg "Y"; Prof. Reubin Patton, Utica Institute; Prof. Garnett Gray, Covington county; Miss Ella J. Carter, Piney Woods; Mrs. J. D. Hardy Piney Woods; and many others from various sections of the state.

The music will be under the direction of Mrs. Alice Lemons Lattimore, pianist for "Songs of the Soul" who directed the group on its tour through St. Louis, Indianapolis, Chicago, Pittsburgh, and New York. One of the hits for the evening will be "I'm a Negro" from the pen of the originator of "Songs of the Soul" with music by the late Mrs. Fred B. Divers. The organization will feature as main soloists, Mrs. Mary Purvis, lyric soprano, and Richard Reed, baritone.

Advertiser
Montgomery, Ala.

Negro Musicians And Teachers Holding Southwide Rally Here

Dr. Glen Haydon Will Address Group At State Normal

MAR 30 1941

Dr. Glen Haydon, of the University of North Carolina, who is president of the National Music Teachers Association, and Dr. Alton O'Steen, recently appointed State supervisor of music in Alabama, will be featured speakers for the fifth annual convention of the Association of Music Teachers in Negro School which opens at the State Teachers College, Montgomery, on Friday afternoon and continues through next Sunday morning.

MAR 30 1941

Bringing together an outstanding group of teachers of music in the Negro colleges and secondary schools of the southern area, the convention will open at Tullibody auditorium Friday at 1 p.m. with a musical program to which contributions will be made by the State Teachers College concert band, the Dillard University Singers of New Orleans, the Alabama A. and M. Institute choir from Huntsville, and the Miles Memorial College chorus from Birmingham.

At the opening session Dr. O'Steen will talk on "Some Phases of Public School Music Education as Conducted by Colleges and Universities." His talk will be followed by a discussion by the delegates present.

The Friday night program will be the annual convention musicale to be presented at the Montgomery City Auditorium. The first part will be groups of numbers by Carol Price and Sylvia Olden, contralto and pianist, respectively, from New York City. The climactic feature will be the 165-voice joint choir drawn from State Teachers College, Alabama A. and M. Institute, Miles Memorial College, and Dillard University, which will present both a group of selected spirituals and "The Death of Minnehaha" from Coleridge Taylor's "Hiawatha." Soloists will be Catherine Van Buren, soprano, of the Fisk University faculty, and Newell Fitzpatrick, baritone, of the Knoxville College faculty. Accompanists will be Robert Hemingway, pianist, of the Fisk University faculty, and Orrin Suthern, organist, of the Florida A. and M. College faculty. Frederick D. Hall, director of music at Dillard University and the founder-president of the Association of Music Teachers in Negro Schools, will be the guest conductor for the evenings' program of music.

On Saturday, the association will hold its first session at 9:30 a.m. to discuss rural music and a second session at 2 p.m. to discuss college music with contributions from faculty members of Talladega, Florida, Fisk and State Teachers College. The morning feature at 11 o'clock will be the annual Statewide song fest at which will appear the 16 winning choruses from the high schools and elementary schools of the State. At this program there will also be a group of two-piano number by faculty instructors from Dillard and State Teachers College.



MAR 30 1941

DR. GLEN HAYDON

MAR 30 1941

The Saturday evening session at Tullibody auditorium will be another public program at which Dr. Glen Haydon, president of the National Music Teachers Association, will speak. His subject will be "Knowledge and the Art of Music." There will be a question period following his lecture.

The final feature of the Saturday evening program will be a group of Louisiana Creole songs which will be done in costume by Camille Nickerson, instructor in piano at Howard University, in Washington.

The final session on Sunday morning will be a closed business session.

The local State Teachers College is sharing in the sponsorship of this meeting and looks forward to the inspiration which will come from the presence and contributions of the several outstanding personalities who will be here for the convention. The citizens of Montgomery, both white and colored, have been invited to share the programs of Friday afternoon, Friday evening and Saturday morning, afternoon and evening.

Daily World
Atlanta, Georgia

ard Matthews leases Audience in Spelman Recital

MAR 31 1941

Edward Matthews, baritone, was presented in recital Friday evening at Sisters Chapel by the Junior Class of Spelman College.

Mr. Matthews, who has gained acclaim in North and South America by his appearances in opera, on the concert stage, and by his weekly broadcasts on the Capitol Theatre hour of the Columbia Broadcasting System, presented a program that was varied and well-balanced. The singing of the second and third groups of songs chosen from the works of Brahms, Schubert, Hahn, Flegier, Quilter, Osborn, Guion and Malotte, and a fourth group of spirituals substantiated the impression gained at the outset that Mr. Matthews is an artist of the finest ability. He communicated the unique message of each song in a manner that bespoke a genuine and well-schooled musicianship.

At the piano was Miss Alma Stone of Spelman College whose restrained and sympathetic accompaniments were commendable.

A large and enthusiastic audience greeted the artist and left no doubt as to its sincere enjoyment of the program. Mr. Matthews was generous in responding with encores.

MAR 31 1941

40a-1941
New York Times
New York, N. Y.



When night club entertainers invade Carnegie Hall: John Kirby, bullfiddler and leader of his own band; J. C. Higginbotham, hot trombone; Henry "Red" Allen, hot trumpeter, and Hazel Scott, pianist and singer,



all of whom will be among the Cafe Society performers in concert on Wednesday night. The program music hot and sweet is being presented as a benefit for the Medical Fund of Local 802 of the Musicians' Union.

Telegraph
Macon, Georgia

SEE AND HEAR THE "LOCH LOMOND" LASSIE



MAXINE SULLIVAN

in Double Attraction with Benny Carter, World's greatest Saxaphonist — at Macon City Auditorium, Monday Night, July 21, 8:30 p. m. Section reserved for white patrons. Advance tickets 75c; on sale at Mitchell, Williams Drug Store.

Atlanta, Ga. Constitution
June 1, 1941

Atlanta Singer In Negro Opera

THE first performance of the National Negro Grand Opera Company, which will take place in the Jolson theater, 59th street, New York city, June 7, features an Atlanta contralto, Lillian Miller Smith, daughter of Florence Miller, 309 Highland avenue, Atlanta.

The Atlanta singer is now a voice pupil of Frank Bibbs, of the Peabody Institute, Baltimore, whence have come many well-known artists, including John Charles Thomas, baritone of the Metropolitan Opera Company. Of his pupil, who will make her debut in Verdi's Aida in the role of Amneris, Bibbs says:

"Hers is a voice that you hear once in a decade, and to add luster to it, she knows the fine art of singing, for she is an excellent musician in every way."

Lillian Miller Smith is well known to the music lovers of Atlanta, having graduate from Spellman College, after which she studied at Howard University, Washington. Much of her musical education came from the Boston Conservatory of Music, where she took a course in public school music, majoring in voice under Charles Shirley. Last year she returned to Atlanta to give a concert at the Wheat Street Baptist church.

The contralto is proud of her Dixie background, and particularly of the fact that for nearly a quarter of a century her mother has worked for John S. Candler, of Atlanta.

Eustis, Fla., Region
May 15, 1941

Colored Singer Coming

Clarence Parson, colored radio Gospel singer and player, will give a program next Tuesday night, May 20, at the Gethsemane Colored Baptist Church. The program will begin at 8 p.m. and special seats have been reserved for white friends.

ASCAP GIVES BENNETT RIGHT TO SING DETT'S COMPOSITION ON AIR

Greensboro, N. C., Feb. 20- R. Nathaniel Dett, director of music at Bennett College, and one of the foremost present day composers, had just received special permission from John G. Paine, general manager of the American Society of Composers, Authors, and Publishers to use his own compositions in coast-to-coast broadcasts.

The Bennett College Choir is scheduled to sing over the Mutual coast-to-coast hook-up, Sunday, April 27, from Scranton, Pa., when the group will be on its annual northern tour. Other broadcasts are being arranged between the dates April 17 and May 2, when the choir will be away from Greensboro.

This year, because of the reputation of the Dett aggregation of more than fifty young women, their itinerary is including points as far as Detroit, Michigan and Toledo, Ohio.

SOURCE: Pittsburgh Courier Pittsburgh, Pa. 2/15/41

The Daily Worker
New York, N. Y.

Tribute to Russian Music at Carnegie Hall

MAY 1 1941 By O. V. Clyde

Music stepped forth at Carnegie Hall Tuesday night with honors that are rightfully hers but which are only infrequently granted her. At the concert of Soviet music under the auspices of the American Russian Institute, music came as the ambassador.

Vytautas Bacevicius, pianist, vigorously played Three Fantastic Dances by Dmitri Shostakovich, a movement from Prokofieff's fifth piano sonatas—a prelude and an etude by Scriabin and compositions of his own. The Studyvesan String Quartet, assisted by Vivian Rivkin, pianist, gave the first performance in this country of Shostakovich's new Quintet, opus 57. Paul Robeson with Lawrence Brown accompanying, sang songs by Dunaevsky, Prokofieff, Moussorgsky, I. I. Dzerzhinsky, J. Engels, and Alexander Dargomyzhsky. The concert concluded with Benny Goodman, clarinetist, joining with the Roth String Quartet and Andor Foldes, pianist, in a performance of Overture on Yiddish Themes by Prokofieff, opus 34.

Robeson in Fine Form

MAY 1 1941

Robeson was in superb form and the crowded hall responded to his art as an audience will to the surge of great singing. The songs were expressions of contemporary feeling and passion; the singer was the voice of people not of embittered cliques or antiquarians. In his program notes, Robeson stated: "As a singer primarily interested in folk songs and songs of the folk genre (those of Moussorgsky for example) I have naturally chosen from this field. On other occasions such as this I trust there will be opportunities for American audiences to hear operatic, oratorio, and more complex vocal creations of contemporary Soviet composers."

The Shostakovich work, naturally, aroused great interest. It is in five movements: prelude, fugue, scherzo, intermezzo, and finale. As is characteristic of the work of this young Soviet composer, it is a score displaying a fertile and ingenious gift of instrumentation. He writes with beautiful skill. As in the recently played new Symphony which Koussevitzky brought here (and which we hope will be heard here many times), Shostakovich never leaves the listener for long without some sudden burst of new and lovely sound. Rhythmic variety, clarity, and a more mature simplicity of means mark this new work. The second movement made use of a theme similar to the tradition folk melody, and wrought it beautifully into fugue.

Shostakovich's Development

MAY 1 1941

Others find in this work more than this listener was able to hear. It appears to me that Shostakovich makes music-making of the capitalist-ridden countries seem inept and irrelevant. This creation comes from a Socialist milieu in which his talent, and the talents of his colleagues, has closed the gap between music and society which bedevils sincere musicians everywhere. But this listener cannot fail to remark that we ought to do justice to the aim and scope of Shostakovich; we do not have to confuse the clan and excitement of his remarkable works with work of a higher order. We can look forward proudly to the development and full stature of this young artist when he will reach that depth and weightiness of expression which in this hearer's opinion he does not yet encompass. Shostakovich would have been delighted by the marvelous performances of his work. Miss Rivkin made the work ring.

Overture Skilfully Performed

MAY 1 1941

The Prokofieff Overture was delightful. The chassidic dance theme with which it opens is handled with sure skill, the clarinet swinging it, the strings backing it with cross-rhythm. Benny and the quartet made a hit with it.

Why can't we have concerts like this more often? And we should like

[illegible] crabby little music teacher whom the New Republic recently discovered at St. Mary's seminary as an expert pea-shooter at Soviet art to come and sulk in one of Carnegie Hall's stuffiest corners.

Chicago Tribune
Chicago, Illinois

2,000 HEP-CATS TO SHUFFLE IN BENEFIT DANCE

APR 27 1941

South Side Boys Club Will Be Gainer.

(Pictures on page 1.)

An "Interlude in Swing" is expected to attract more than 2,000 south side "hep-cats" to the Savoy ballroom, 4733 South Parkway, between 5 and 8 o'clock this evening. Lionel Hampton has donated his orchestra for the affair, which is being given for the benefit of the South Side Boys' club, 3947 Michigan avenue.

The dance is a highlight in the club's current drive to enlist additional interest and financial aid from the community. The only club for colored boys in the city, it is located in the heart of a Negro district of approximately 200,000 persons. At present it is supported principally by the Chicago Tribune Charities, Inc., the Union League club, the Community Fund, the Wieboldt foundation, the Chicago Community trust, and the Beidler tr[illegible]

APR 27 1941

"The ideal thing, of course," says B. B. Church, who has directed the club for 14 years, "would be to have the club supported entirely by the community. However, we will be satisfied if we can increase the present contributions, because we need a new building and new equipment. This campaign will be a test of just how much the club means to the surrounding neighborhoods."

Designed to provide constructive activities for poor boys between 7 and 17 years old, the club charges 25 cents a year for a membership. Last year 1,406 members were on the rolls and nearly 300 boys used the facilities daily. Mr. Church estimates that there are 9,000 other boys living within a radius of a mile who could benefit from membership.

The club was established in 1924 and founded a program "to provide a better opportunity for the colored boys to grow into more useful citizens of this community and the city." Mr. Church, school teacher, athletic coach, and former staff member of the National Recreational association, was engaged as director in 1927.

Build $60,000 Club.

In 1929 the club built a $60,000 structure which housed a modern swimmming pool, 75 by 23 feet. The main building contains a gymnasium, swimming pool, library, game room, and rooms for groups, classes, and shops.

APR 27 1941

Twenty staff members supervise the activities, which begin every day at about 4 o'clock and continue thru the evening. William McKinnis is in charge of the athletic program, which includes numerous basketball tournaments, indoor and outdoor baseball, volley ball, track, and swimming. Another popular game is "box-hockey," which was invented by the boys. According to McKinnis, it provides opportunity for lots of noise and action in a small space.

The library displays 27 trophies the club has won. The last one was contributed by Wally Rogers, who won the 1940 free style Chicagoland swim competition sponsored by THE TRIBUNE.

Chance for Creative Work.

Upstairs the club offers opportunity for creative work in clay modelling, soap carving, oils, and water colors. Its most popular feature is making artistic pictures and figures out of discarded cardboard boxes, newspapers, crates, cloth, feathers, cigar leaves, linoleum, tin, soap boxes, and other waste mate[illegible]

APR 27 1941

Lewis E. Myers is honorary chairman of the board of trustees and Daniel J. Schuyler is acting chairman. Vice chairman is Joseph D. Bibb and secretary-treasurer is John C. Richert. Members of the board are R. Walter Abernathy, Clare Ackley, M. O. Bousfield, H. L. Buehler, Don Compton, E. C. Craig, Elliott Donnelley, C. O. Frisbie, B. W. Hales, Allin Ingalls, Charles J. Jenkins, Gerhardt F. Mayne, George F. Nixon, Frank J. O'Brien, Sam Rotherme:, H. Reginald Smith, Edward Sneed, James Stamps, and E. T. Wilkes.

Pittsburgh Courier
Pittsburgh, Pa.

'JIM CROW,' NEW BALLAD IS FEATURED IN SONGS

NEW YORK, July 31. — "Jim Crow," a ballad that sings out against discrimination against the Negro people, is featured in a new collection of eight Almanac songs, published this week by the New Theatre League, national center for progressive drama, at 110 W. 47th street, New York City.

1941

40a-1941

Telegrapn
Macon. Georgia



David T. Howard Faculty Chorus Here Monday

APR 3 1941

The faculty chorus of the David T. Howard school, Atlanta, will be presented at 8:30 p.m. Monday at Tremont Temple Baptist church. APR 3 1941

The members will feature solos, duets, sextet under the direction of G. J. Hubert Jr., son of Rev. G. J. Hubert, pastor of Tremont.

Tickets are on sale for 25 cents for adults and 10 cents for adults.

Pittsburgh Courier
Pittsburgh. Pa.

DEATH OF POPULAR BAND LEADER SHOCK TO MUSICAL WORLD

APR 5 1941

Dick Huddleston Loses Three Fingers and Several Other Members of Orchestra Badly Injured In Accident Near Hamilton, Ala.

By MICHAEL "Margie" GRAHAM

HAMILTON, Ala., April 3—Hartley Anthony Toots, known from coast to coast as the "Wizard of the String Bass," was killed last Tuesday night near here, when he attempted to jump from the bus in which he and his band were traveling from Vicksburg, Miss., to Florence, Ala., where they were scheduled to play.

The motor of the bus, which was driven by I. C. Page, tour manager, stopped as they were nearing the top of a mountain, causing the bus to roll backwards down the mountain. Members of the band began jumping out of the bus and Mickey Gwynn, female vocalist, began screaming which awoke HARTLEY TOOTS, who was asleep. He became excited and as he opened the door of the bus to jump out he was crushed between the cable wires alongside the mountains and the door of the bus.

APR 5 1941

Duke Huddleston, featured saxophonist, lost three of his fingers and several other members of the band were injured.

On Saturday, March 29, four days after the accident, the same bus which caused the death of Hartley Toots ran into a car at Birmingham, Ala., injuring the driver of the car and his wife.

Hartley Toots was a native of the Nassau Islands and a graduate of Talladega college.

Members of his band are Duke Huddleston, Lamar Harvey, Mark Hanerblount, Earon Sims, Jr., Bolden Townsend, Emmitt Slay, Lawrence Johnson, George Patton, Jr., all of Jackson, Miss.; Robert Jinks of Cincinnati, Ohio; Mickey Gwynn of McMinnville, Tenn; Jimmie Moereman of Owensboro, Ky.; Harold Singer of Tulsa, Okla.; J. Walter Barnes of Brookheaven, Miss.; Aurellius Chilsom of Savannah, Ga., and I. C. Page of Alexandria, La. APR 5 1941

The band will continue the tour as requested by Hartley Toots before he died and is booked by Dilworth Attractions, P. O. Box 1686, Savannah, Ga.

Robeson Still On The Spot In D.C. Recital

APR 5 - 1941

SAVANNAH Journal

WASHINGTON, D. C.—(A N P)—Paul Robeson, barred from singing in the D. A. R. Constitution hall, finds himself in another dilemma, not because of any action on his part, but because the sponsoring group has decided to hold the concert in which the noted baritone is appearing at the new Uline arena. SAVANNAH, GA.

Considerable agitation has been spread through the city on account of an alleged jim-crow policy adopted by the management of the arena when it first opened.

There are those who say they went to the arena, and there are those just as positive who say they were refused admission to the place. Now, the sponsoring group will find that there is a definite antipathy on the part of Washington Negroes toward going to the arena because of this unfortunate misunderstanding, as the management claims, on the policy of segregation.

APR 5 - 1941

Advance notices of the event were being sent around this week by the group headed by Mrs. Gifford Pinchot, a committee to aid China, which believes Mr. Robeson will fill the place.

Nashville Tenn Banner
April 14, 1941

Fisk Choir Gives Outstanding Easter Program

By SYDNEY DALTON

A significant musical event of the Easter season was the performance by the Fisk University Choir of "A Requiem," by the French composer, Gabriel Faure. It was the first performance of the work in Nashville, and the large audience that heard it was evidently moved with the beauty and impressiveness of the music, as well as with the excellence of the performance.

The newness and striking individuality of Debussy's music tended to overshadow much of the work of his contemporaries, of whom Faure was one. Much of their music, however, was of a quality that could not be ignored or forgotten, as this Requiem definitely shows. There are many inspired pages in it, and throughout it shows the workmanship of the skilled craftsman.

Under the direction of Harold C. Schmidt the chorus sang in a manner that set forth the composition most effectively and impressively. The solo passages taken by Cecelia Brown Boline, soprano, and Charles Colman, baritone, were deserving of equally high praise.

The accompaniments were of the best, supplied by Arthur R. Croley at the organ, with occasional harp passages colorfully supplied by Frances Helen Parker.

Richmond, Va. News-Leader
March 27, 1941



PLAN MEMORIAL TO NEGRO COMPOSER—An "Up-State" New Yorker sent $5, the first contribution to a fund to erect a memorial in Virginia to James A. Bland, Negro composer of "Carry Me Back to Old Virginny." The gift was announced by President Ellis Loveless, of Norfolk, following a meeting of directors and officers of the "Carry Me Back" Memorial Association (above.) Left to right, seated, Elmer Bristow, treasurer, Petersburg; Ellis Loveless, president, Norfolk; Sam D. Preston, Winchester. Left to right, standing, George P. Grove, Arlington; Donald W. Shriver, Norfolk; R. P. Linhart, W. L. Carleton and Harry B. Wade. [Staff photo.]

Greensboro, N. C., News
April 20, 1941

Negro High School Music Festival Opens Thursday

Approximately 2,000 Students Expected Here For Two-Day Event At A. and T. College—Vocal and Instrumental Competition Are On Schedule of Events.

Approximately 2,000 students in the state's secondary negro schools will gather at A. and T. college Thursday and Friday for participation in the 11th annual North Carolina high school music festival. Due to the growth of the music program in the schools of the state, the festival is being extended to two days this year instead of one.

The high school groups competing are those who received ratings in the seven district contests held earlier in the year. Competition will be in instrumental and vocal solos, girls' trios, boys' quartets, mixed quartets, girls and boys glee clubs, junior choruses, bands and mixed choruses.

Begins Thursday Afternoon.

The festival gets under way Thursday afternoon with competition scheduled for the instrumental and vocal solo groups. Only those contestants receiving No. 1 ratings in the seven district contests will participate in this division. Thursday night contests will be held in the girls' trio, boys quartets and mixed quartets groups.

Friday afternoon girls' and boys' glee clubs and junior choruses will vie for honors, and on Friday night, bands and mixed choruses will appear.

A feature of Friday night's program will be the appearance of the A. and T. college concert band under direction of Bernard Lee Mason and the A. and T. a capella choir under direction of Warner Lawson in 15 minute concerts. According to the festival chairman, Warner Lawson, of A. and T. college, this year's festival promises to be the finest ever held.

Jasper, Ala., Advertiser
April 16, 1941

Negro Glee Club To Sing Here

Miles Memorial Glee Club of Birmingham will present a "Grand Musicale" at the Municipal Auditorium next Friday night beginning at 8 p.m., according to an announcement made here.

The Negro Methodist church is sponsoring this event and proceeds will go for paying indebtedness of the church. There will be reserved seats for white people.

Mobile, Ala., Register
April 8, 1941

Negro Musician Will Appear Here Tonight

Charles George of Birmingham, Ala., is being presented in a musical recital at Hope Chapel, A. M. E. Zion Church, Tuesday night at 8 o'clock.

George is a senior at the Alabama State Teachers' College, Montgomery. He studied music at Morehouse College in 1936-37, and has done evangelistic singing throughout the Central, South and Northeastern states.

Fayetteville, N. C., Observer
April 17, 1941

Negro School Music Festival April 19

The Cumberland county negro music festival will be held at the Anne Chesnutt high school Saturday, April 19, beginning at 10 o'clock in the morning and running probably through the afternoon.

Eighteen schools will be represented in from two to six entries.

40a-1941

New York Times
New York, N. Y.



Times Studio

In tomorrow night's "gala evening" program at the Lewisohn Stadium: The Schola Cantorum, which, with the Eva Jessye Choir, will be heard in "And They Lynched Him on a Tree" and "Ballad for Americans"; right, Hugh Ross, conductor; and below, Paul Robeson, noted American baritone, the featured soloist of the evening.

JUN 22 1941

Kansas City Call
Kansas City, Mo.

Negro Grand Opera Takes Bow

JUN 20 1941

By CARL DITON

NEW YORK. — (ANP). — Little by little the age-old dream of Theodore Drury, the Negro's pioneer opera producer of a genuine grand opera with an all-Negro cast, is taking form.

Several years ago, Peter Creatore, son of Guiseppe Creatore, world-famous bandmaster, gave New York a memorable operatic evening in the presentation of "Cavalleria Rusticana" and "Emperor Jones," staring Abbie Williams and Jules Bledsoe with virtually an all-colored cast, and introducing to the operatic public Todd Duncan, who subsequently attained fame in Georgie Gershwin's "Porgy and Bess."

Profitting by the mistakes of young Creatore, Zachary Ross, Russian American, mounted in the Al Jolson theatre a brilliant "Aida" Sunday evening with a near all-colored cast, chorus and ballet and scories due Verdi's great master with adequate scenery and acces-

piece.

Edna Gay sang the role of "Aida," Lois Jordan that of Amneris, Pasquale Ferrara was the Radames, James Boxwill, Amonasro, while Theodore Hines played the part of Ramphis, Lisle Greenidge, the King, and Stanley Jobes, the Messenger. Notwithstanding that the cast in its entirety added much to the enjoyment of the opera in one way or another, Miss Gay and Mr. Ferrara, an Italian, probably contributed most in the display of a strong and varied emotion in the case of the former and of the fine stage manner and style of the latter. None of the solo voices was large (an important fact not to be overlooked in connection with the production of opera), forsooth not even representative of the Negro race in that respect. But perhaps the emphasis of the singing of Negro spirituals may be in part responsible for the lack today of voices of large calibre being conspicuous by their absence in connection with Negro operatic presentations to date. However, this limitation was compensated for last night in many sports where the natural dramatic instinct of the Negro came into prominence, especially the duet between Aida and Amonasro which literally stopped the show."

JUN 20 1941

The chorus sang with precision and good quality although it surely lost a fine opportunity to give all it had in those marvellously dramatic passages in the grand finale of the second act.

The Negro [illegible] made a successful debut last evening. It was little short of thrilling! But should we be amazed that the Negro dancer is so thoroughly capable of handling his body in the art of terpsichore, when we recall how he has traversed on down from the "taps" of Bill Robinson through the jitterbug era?

The fourth act was probably the weakest. The judgment scene lost as great moment for the display of tenseness and doom through lack of fire in the singing of the priests, and in the tomb scene the concealed chorus and the doomed pair, Aida and Radames, were frequently at rhythmic and consequently tonal variance. It was here, though, that Mr. G. Stabile, the conductor, did some of his best work in preventing the throwing of the entire scene away.

The orchestra played well and kept subdued throughout the performance.

Too much gratitude cannot be extended to Mr. Ross; the impresario, for having enabled the Negro once more to express himself so notably, operatically, and to have also enabled hitherto unknown na[illegible] what they can do in opera, especially the little choir girl, Edna Gay, whose beautiful high tones could always be clearly heard above the entire ensemble.

For the future, Negro opera needs only such sponsorship as will reach out to a larger public to ensure still larger audiences. The crowd upon this occasion was good, but unfortunately top-heavy.

Atlanta (Ga.) Constitution
June 15, 1941

Musical Event To Show State Since 1499

Hoffman, Bergman To Direct 'Cavalcade of Dixie.'

A brilliant historical pageant depicting Georgia's colorful history from days of the Cherokee Indians in 1499 to the present all-out part which the Southland is playing in the national defense effort will be presented to 6,000 visiting Kiwanians as the main feature entertainment of the Kiwanis International convention here this week.

"Entitled 'The Cavalcade of Dixie,' the pageant will be a musical extravaganza including a cast of 252 of the finest artists in our section of the country," Mike Benton, committee chairman in charge, declared. "And we have also been fortunate enough to obtain John Hoffman and Eugene Bergman as stage directors in addition to Marcus Bartlett, who will direct the music. Billy Heard, famous comedian; the Big Bethel choir, of Atlanta, nationally known singers of Negro spirituals, and 50 talented Alabama ministrels are among the featured entertainers on the program," Mr. Benton himself will produce the show.

Pageant Prologue.

In the prologue of the pageant, a living portrait of a Cherokee Indian of 1499, DeSoto, the Spanish explorer, in 1545, and General Oglethorpe in 1733, will be presented in that order. A Dixie plantation, with Graham Jackson featured in southern syncopation; minuet dancers, pickaninnies in a cotton field and an old-fashioned Georgia camp meeting will follow in the first act. The second act brings in the moon-shiners from the red hills of Georgia with mountain music from the strings of Dixie. The finale is Dixie's call to colors, including the 48 states of the Union, eight provinces of Canada, the Army, Navy, Marines and the Royal Mounties. Two hundred and thirty-two members of the cast will participate in this final military spectacle.

No Effort Spared.

Mr. Benton stated that no effort was being spared by his committe to present a picture of Georgia and the south, which will be authentic in every detail to those visitors from all over the United States and Canada.

"Few states in the union," he said, "can boast a history as varied and colorful as that of Georgia. We Atlanta Kiwanians consider this an excellent opportunity to impress on a vast crowd of visitors just how life is and has been in Dixie. We are proud of Atlanta and of Georgia and we feel that in presenting its history to the Kiwanis convention in this dramatic manner, they, too, will carry home some of the spirit which we possess."

New York Times
New York, N. Y.

JUN 22 1941

In the Popular Field

Blue Note Records, which has presented Meade "Lux" Lewis playing first the piano and then the celeste, now presents him demonstrating boogie woogie on the harpsichord (two twelve-inch records, $1.50 each). The records are collectively titled *Variations on a Theme*. The individual sides are called *Nineteen Ways of Playing a Chorus, Self Portrait, School of Rhythm* and *Feelin' Tomorrow Like I Feel Today*. There is no questioning his virtuosity, and the early instrument allows for great speed, but its lack of dynamic inflection and its rather drab tone make for a certain monotony. The "improvisation" notwithstanding has an ebullient and infectious quality.



M[illegible] "Lux" Lewis.

Tribune
Philadelphia, Pa.

WINGS OVER JORDAN:

Spirituals Are Soul Of America, --But Masters Made No Songs

By CHARLOTTA A. BASS

Great music is born only out of great suffering. The sorrow songs, the spirituals, we hear on "Wings Over Jordan" were nurtured in the heart of pain, were watered by the tears and the sweat of downtrodden people, were brought to bloom in the misery of servitude. That is their somber history. Yet these humble songs are an inspiration of joy and faith. Their grand emotions are not charged with sorrow alone. They are sad and they are gay. They are miserable, and they are ecstatic. They are hymns of both the suffering and the sublimation of Man.

It was Abraham Lincoln who said that slavery was as deadly to the master as to his slave. Perhaps the Great Emancipator understated this case. With the possible exception of Western songs, spirituals are the only folk music America has produced.

MASTERS MADE NO SONGS

It is a supreme paradox that the slave master, installed amid luxury and learning within his mansion, created no music and no art; while the lowly field-hand sang, out of degradation and poverty, monumental melodies that have become an integral part of America's cultural history. The ornate parlor was empty of spirit and barren of creation; yet from bare, dirt-floored, log-walled, slave cabins came a torrent of masterworks that soar down the years in glorious harmony.

The genius of America has been mechanical and scientific. With unhalting step, the Yankee strode across 3,000 miles of wilderness to make a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. The nation is known throughout our world as the home of electric lights and washing machines; transcontinental railroads and public utilities, automobiles and assembly lines, safety pins and orange squeezers. We are the nation of "Go Getters."

Our wealth is fabulaus; our energy limitless. There is no death of our social strata that has not produced its quota of millionaires. Big, blustering, amazingly efficient—that is the composite of our national character. Like the British, we have been Empire-builders, not artists; fighters, not poets. The impetus of our tremendous drive has carried us safely over mountains and deserts, into the air and under the sea.

EMPHASIS MATERIAL

But material accomplishment is not the sum-total of Man and his works. There is a nobler side of human nature—and it is actually unpopular among the majority of Americans. We have an instinctive aversion to "arty" people and things. The professional poet and musician is to many a decidedly suspicious character. Most of us don't understand modern painting or involved symphonic scores. We are astonishingly well conditioned against any artistic invasion.

But the Negro spiritual, though it may be in reality the highest art, is freely accepted, appreciated and loved by all Americans. The sweeping national popularity of this music testifies to the fact that it speaks the language of the land, simply and directly. Every American knows the birth of the spiritual and is touched by its pity and humor. The rhythmic beat is familiar. The songs are friendly, intimate, without pretense. They belong.

We see America's genius in the story of Edison, Steinmetz, of George Washington Carver. We see her hand in the miles upon miles of roads and bridges. But her heart is laid bare in simple melodies born of suffering, raised in travail, matured in misery—Negro spirituals. The Genius reflects America's intellect; the road, her energy; the song, her soul!

—A Colored Judge—

New York Times
New York, N. Y.

CHORUSES of the Schola Cantorum and the Eva Jessye Choir, with Paul Robeson, Louise Burge, Abner Dorsey and George Headley as soloists, will appear in the "gala evening" program at the Stadium tomorrow night. The concert conducted by Hugh Ross, will open with the Coronation and Death Scenes from "Boris Godunoff." Other features of the program will be the "Ballad for Americans," "And They Lynched Him on a Tree," and a group of songs sung by Mr. Robeson.

New York Times
New York, N. Y.

Monday

Conductor, Hugh Ross; Soloist, Paul Robeson, Baritone

Coronation Scene and Death Scene, from "Boris Godunoff" .....Mussorgsky
Paul Robeson and George Headley.
The Pleasure Dome of Kubla Khan..Griffes
Ballad Poem, "And They Lynched Him on a Tree".....William Grant Still
Chorus of the Schola Cantorum and Eva Jessye Choir; soloist, Louise Burge, contralto; narrators, Abner Dorsey and George Headley; soprano, Ruth Kenworthy, soprano.
Rumanian Rhapsody in A.....Enesco
"Ballad for Americans," for baritone solo, mixed chorus and orchestra.....Robinson
Soloist, Mr. Robeson; also obbligato, Alice Sanford Baker.
Group of Songs, sung by Mr. Robeson:
"Nobody Knows de Trouble I've Seen" (Arr. by Lawrence Brown); "Prayer" (Arr. by Engel); "Balm in Gilead" (Arr. by Burleigh); "It Ain't Necessarily So" (From Gershwin's "Porgy and Bess").

New York Times
New York, N. Y.

ROBESON SOLOIST AT THE STADIUM

14,000 Hear Baritone With the Philharmonic Orchestra Under Hugh Ross

SPIRITUALS ON PROGRAM

'Water Boy' Offered as a Final Encore—Lawrence Brown Appears at the Piano

Paul Robeson was the soloist with the New York Philharmonic-Symphony Orchestra last night at the Lewisohn Stadium and, despite the chilly weather, 14,000 persons turned out to hear him. Hugh Ross was the conductor and the program included two works which were given when the singer appeared at the stadium last year, William Grant Still's "And They Lynched Him on a Tree" and "Ballad for Americans."

Provided the weather was with him, Mr. Robeson could undoubtedly fill the stadium for a solo recital. Indeed, that is what the concert became last night after the orchestra retired from that stage and left Mr. Robeson to sing, accompanied only by Lawrence Brown at the piano. And it was the recital part of the evening the audience enjoyed most.

The Negro baritone sang "Nobody Knows de Trouble I've Seen," "Prayer," "Balm in Gilead" and "It Ain't Necessarily So." Then he came out for an encore. The crowd shouted for its favorites. "Water Boy," one man shouted above all the others.

But Mr. Robeson sang "Ol' Man River." The applause was even greater than before. The singer came back for several bows, then sang "Scandalize My Name." The final encore was "Water Boy."

The orchestral part of the program opened with the coronation and death scenes from Mussorgsky's "Boris Godunoff" with Mr. Robeson taking the title role assisted by a chorus of 100 voices of the Schola Cantorum and the Eva Jessye Choir of thirty singers. This was followed by Griffes' "The Pleasure Dome of Kubla Khan" and the Still work in which the same choruses sang, while Louise Burge sang the part of the mother of the lynched man. The other work of the evening was Enesco's "Rumanian Rhapsody."

Mr. Robeson did not sing with much freedom or vocal splendor in the Mussorgsky excerpts, and Mr. Ross did not show himself to best advantage as an orchestral conductor for in the works with the chorus the orchestra was often too loud, and in the griffes and Enesco works he did not always have the disciplined authority that was necessary. Miss Burge, however, showed again that she possesses an ample voice of good quality and is a moving and sincere singer. R. P.

Pittsburgh Courier
Pittsburgh, Pa.

WILL GET $2,500 TO APPEAR

NEW YORK CITY, June 26—Paul Robeson, the great dramatic baritone, has been set for a June 29th commercial shot for Coca Cola's major national hook-up.

The superb singer of folk songs will receive $2,500 for his appearance. He will be accompanied by a full concert orchestra and be the star-out feature of the entertainment. Scheduled to inaugurate a full time such program in the fall, about the end of September, the beverage company will use petite Lily Pons as the main feature at the fancy price of $5,000.

The deal with Mr. Robeson also includes his appearance in the fall at which time he may be signed as a full time attraction of the soda commercial. In such an event he will be the first Negro to star on a radio commercial since Ethel Waters appeared for Standard Oil several years ago.

Pittsburgh Courier
Pittsburgh, Pa.

FATHER OF THE BLUES HONORED

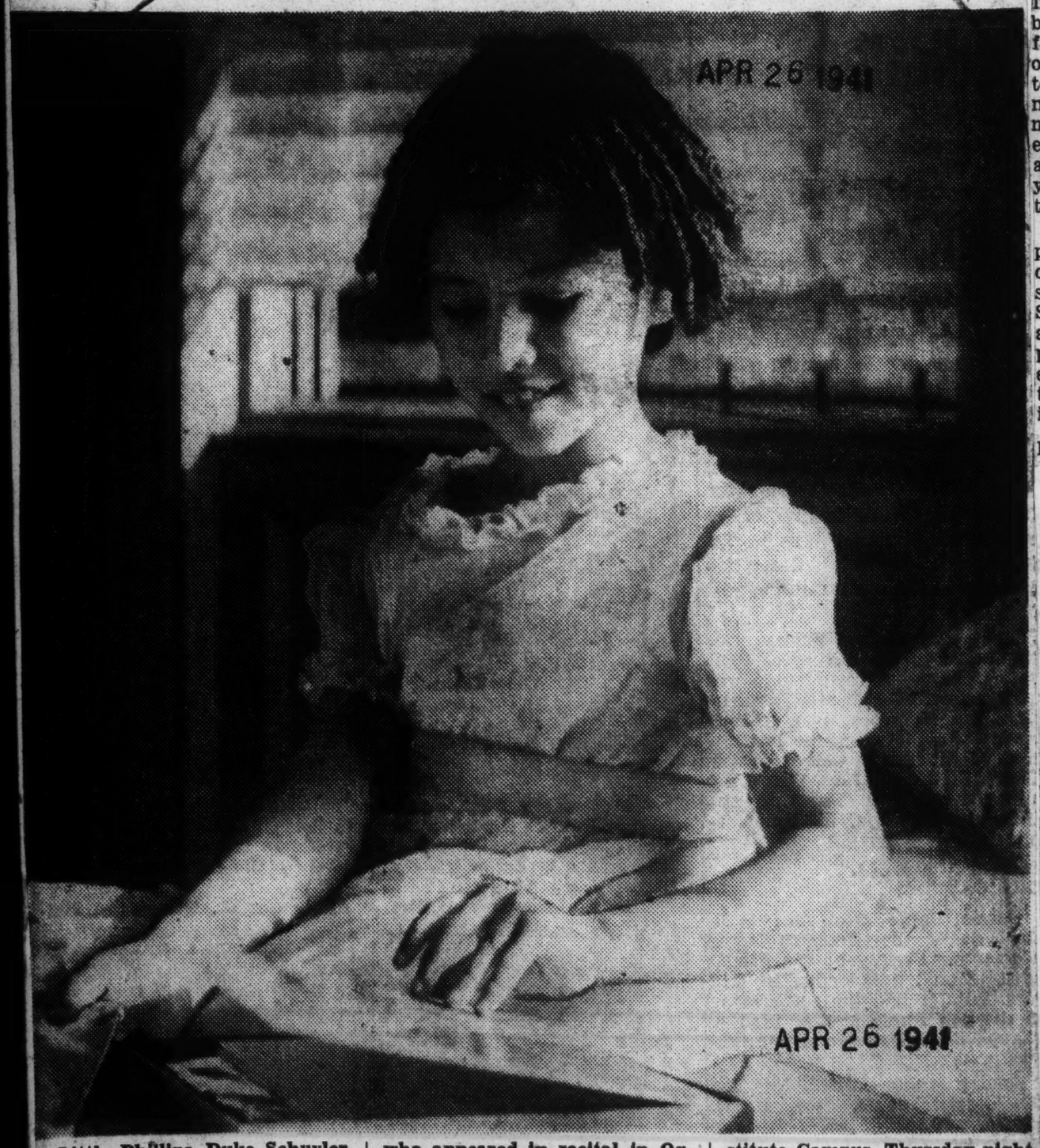
NEW YORK CITY, July 3—"W. C. Handy Night" was held at Cafe Society Downtown last Tuesday, in honor of the world-renowned composer of St. Louis Blues and other immortal pieces, and his autobiography, "Father of the Blues", was published by Macmillan on that day.

Not only did the book appear on Tuesday, but it was also a birthday celebration for Lena Horne, the Cafe's beautiful blues singer, who was featured on four of the records of Handy tunes made by Victor last week for an album featuring Henry Levine's orchestra, entitled "Birth of the Blues".

Mr. Handy, Lena Horne and Henry Levine were present, with a host of other musical celebrities. Lena, Henry "Red" Allen's band, and Sam Price, the Cafe's boogie-woogie pianist, featured Handy's music all evening.

40a-1941
Journal and Guide
Norfolk, Virginia

Musical Prodigy In Recital


APR 26 1941
APR 26 1941

Little Phillipa Duke Schuyler, nine-year old musical prodigy, who appeared in recital in Ogden Hall on the Hampton Institute Campus, Thursday night, April 17.

Phillippa Schuyler Lives Up To Press Notices As Genius

By H. LLEWELLYN HARRIS

HAMPTON—I sat in the Ogden Hall auditorium at Hampton Institute one night last week as the nine year old child prodigy, Philippa Duke Schuyler performed before an audience composed of fully one-third children of her own age. I sat, watched, and listened as the young artist played number after number, not in the mechanical manner one would expect of a child, but with all the artistry, sensitiveness and poise you expect to find in a more mature artist.

She played Bach, Mozart, Chopin, Stokowski with equal facility of touch, feeling, sincerity, and senitiveness of interpretation. She played with almost hypnotic attention to the keyboard as if perfectly oblivious of the audience. The instrument was the thing—all else was mere by-play in which she had no part.

PLAYING NOT YET MATURE

In due fairness it must be pointed out that while Philippa Schuyler's playing is remarkable for a child it does not yet have the depth nor strength of a mature person. It would be erroneous to leave the impression that she has reached the maturity in her execution of compositions. Yet, in her Thursday night recital there was a noticeable difference, particularly in the left hand, when Little Miss Schuyler played her own compositiAPR 26 1941

Unless the familiarity to composition can be given as the reason for the change, there can be no accounting for it by this observed. Strength and depth in execution (not so much depth in understanding, as she already has keen understanding as to what the composer intended) will come, no doubt with age. Her pianissimo passages are lovely, either staccato or legato. Her piano, mezzo piano, forte, mezzo forte tones were also good as to their dynamics.

If one forgets that the performing artist is a nine year old child and if one allows for lack of strength and depth as being normal you are awed with the artistry, finish, technique and poise of this keen-eyed intelligent child. Philippa Schuyler, just nine years old, has an I. Q. of 185—and has at an age when most girls are chiefly concerned with their dolls, composed many pieces of recognized standard.

SIXTH AWARD

Just last Saturday she was the recipient of her sixth consecutive New York Young Peoples Philharmonic Award. Her first concert appearance was with Clyde Barrie, baritone, in Newark, N. J., when she was five, and she has been at it ever since.

She is a student at the Convent of the Sacret Heart in New York and very ruefully declares that the lessons are hard. Very tragically she says that when little girls are bad in school and don't know their lessons they have to stay after school. "I have to stay in sometimes too," she reluctantly admitted.

This precocious youngster likes the quieter sports for active participation such as jumping rope, skating, sledding, but she likes to watch football, even though she thinks it's "too rough." She likes her dolls just like other girls and seven of them, all small ones because the large ones are too large to handle. Sadly she added that her attempts at making clothes for her dolls don't turn out so well—"I try to make them, but they just don't mke," she says.APR 26 1941

LIKES TO READ

Little bright-eyed Philippa just loves to read and since Christmas has read Anthony Adverse, Ivanhoe, all of Poe's works, Composer of Today, He Heard America Say, Plutarch's Lives and Herodotus. Her father is the journalist, columnist, and speaker, George Schuyler, and she reads his writings, published in one of the race weeklies, but she won't comment on what she thinks of them, although, she emphatically states that "he's the grandest daddy a girl could have, and he's my best and only boy friend."APR 26 1941

The nine year old super genius likes all of her subjects in school but she has a preference too—and it's mathematics because "two and two will always be four" and to show that she knows what's going on the war front, she adds that "geography is now history."

REAL TROUPER

It was interesting to watch Little Miss Schuyler's features as she intently and almost cat-like watched the audience as they applauded her playing just before

intermission. She seemed to be gauging audience reaction to her playing as if trying to determine whether the applause was idolatry or really genuine. And the graciousness with which she accepted the audience's praise was really delightful to watch. She was as gracious and as poised as any old trouper could have been.

Attendance at the concert was to be an attempted psychoanalysis of the child genius, but it must be confessed that she is so much a grown up in intellect, yet, so much the normal child as to defy and outwit this humble correspondent's ability to make such analysis. First and last, she is at nine years old, really an artist and an unusually intelligent child.

Tribune
Philadelphia, Pa.

Mrs. Pinchot Tells Her Side Of Story As Repercussions Shake Capital Aid Groups

APR 24 1941

WASHINGTON, (ANP)—In a personal interview with an ANP representative, Mrs. Gifford Pinchot, wife of the former governor of Pennsylvania, told her story of the withdrawal of herself as chairman and Mrs. Eleanor Roosevelt as honorary sponsor of the Paul Robeson concert to be held at the Uline arena.

"Sometime ago," said Mrs. Pinchot, "Mr. Robeson was in China and met Mme. Chiang Kai Chek, wife of the great general who is waging his country's fight against the Japanese aggressor, Mme. Chaing Kai Chek praised Mr. Robeson's magnificent voice and expressed a desire to have him sing sometime for China's benefit. Mr. Robeson promised he would.

"So the New York Committee for Aid to China made the necessary arrangements here in Washington and asked me to accept the chairmanship.

"We went about our arrangements and managed to get some publicity through the refusal of the DAR representative to permit us the use of Constitution hall. This we anticipated, but never have we been so bluntly told and given a reason as in this instance. The man was very undiplomatic in the whole thing, and very frankly said they refused to rent the hall for Negro singers.

"Then we obtained the Shoreham hotel, which was at first refused us, but when we found that was too small, we got the auditorium of the Press club. When we found this too small, we obtained the Uline arena.

TALKED WITH DAVIS

"Not until we had gotten out our publicity did I learn of the participation of the National Negro congress in the affair. We tried to get some information from Mr. Graves, but he could give us no satisfactory reply. Then it was that I asked Mr. John P. Davis to call on me and tell me the real facts.

"Mr. Davis came to my home and related the entire story, saying that his organization was in the midst of raising funds for their budget and he felt that this was a far better way to raise the money, therefore he consented to take part.

"But I felt that since other organizations were taking part in the affair on a strictly volunteer basis, it was unfair to them to have the National Negro congress to come in and take 10 perecent of the tickets and realize 50 percent from the sales of tickets.

APR 24 1941

"In my mind there was also some question of segregation in such an arrangement, although I had obtained a promise from the management of the hall that there would be absolutely no segregation and the seats for Negroes would be distributed throughout the house on an equal basis.

"However, after we discovered that no one could give us a straight story, I felt it best to withdraw and so advised Mrs. Roosevelt. We withdrew, not because of any color bias, but because we were not exactly certain of the procedures being followed."

ADVISED MRS. ROOSEVELT

Mrs. Pinchot, sustained in her statements and actions by the former governor who was present at the interview, then produced statements which she had given to the press relative to her withdrawal and also a telegram signed by both herself and Mrs. Roosevelt. The telegram addressed to Paul Robeson follows:

"A number of complaints have been heard emanating from organizations and individual members of your race to the effect that the hall engaged for your concert under the auspices of the Washington Committee for Aid to China, on April 25 discriminated against Negroes.

APR 24 1941

"When the concert chairman was consulted before the hall was engaged, she insisted that assurances be obtained from the management that its policy on the question of race discrimination was absolutely satisfactory to all concerned. he was so assured by the executive secretary of the Washington Committee for Aid to China, who made the arrandgements. Widespread dissatisfaction, nevertheless, appears to exist.

"Because of this dissatisfaction, because of a number of other reasons which it is unnecessary to burden you with here, and because we are unwilling to ask a great Negro artist to appear in any place which is believed to discriminate against members of his race, we have decided to resign as sponsors of your concert. If on some future occasion, you would be willing generously to come again and sing for China in Washington under more fortunate circumstances satisfactory to all concerned. With best wishes and many regrets,

"Eleanor Roosevelt, honorary sponsor,

"Cornelia Bryce Pinchot, concert chairman."

Mrs. Pinchot said that on the occasion of the Marian Anderson concert in Washington two years back, she entertained Miss Anderson in her home.

APR 24 1941

Besides the telegram, Mrs. Pinchot sent a very strong letter to John P. Davis, following Mr. Davis' consent to withdraw from the event provided that he be given "full reimbursement for all expenses incurred and second that inasmuch as there has been serious questions raised as to the un-American jim-crow policy of the concert hall. I should try to get from the management a pledge that their policy henceforth shall be one that will admit Negroes on an equal basis with all other patrons at an type of performance given in their hall," Mrs. Pinchot said.

AGAINST JIM-CROW

"You know how strongly I have fought in the past against race discrimination and how ready I am to do whatever I can at any time to help put an end to such un-American practices. I accordingly sent for the manager of the hall, and asked him how he stood on race discrimination? He said that for the night of the concert, as had been stipulated, Negroes would be admitted on a basis of complete equality throughout the arena. He flatly refused, however, to pledge himself that race discrimination should cease in the future.

While Mrs. Roosevelt, Mrs. Pinchot and other prominent persons withdrew from the sponsorship of the concert, the Chinese ambassador and his staff which had intended appearing along with members of sympathetic nations' diplomatics corps, followed their lead and quietly asked that their names be taken off the list of patrons and sponsors.

Criticism is also being levelled at the National Negro congress for participation in the concert in Uline arena, declaring that by sanctioning the concert in such a place, the Congress is inconsistent in supporting an institution which permits a vicious jim-crow rule to govern its maintenance While other units, endeavoring to put over a civil rights will in the district, are fighting all organizations which ban Negroes, especially public places, the National Negro congress, by accepting this concert, apparently condones the jim-crow for its own benefit, while letting out a howl on other occasions against such discriminations. The heads of several well-known organizations are loudly decrying the action of the congress in this instance and are demanding that it withdraw etirely from the picture.

However, on Tuesday, following Mrs. Pinchot's withdrawal from the committee an ad appeared in a local daily which stated that the entire proceeds of the concert would go without deductions to the China Aid Council of New York City to purchase medical supplies for Chinese.

Time
Chicago, Illinois

MUSIC

Four Saints and Mr. Thomson

A Manhattan audience, looking unseasonably plushy, last week cooed and clapped its way through the revival of a cockeyed opera—*Four Saints in Three Acts*. The author of its words, expatriate Gertrude Stein, is still expatriate in Occupied France. The author of its music, Expatriate Virgil Thomson, now repatriated in Manhattan, supervised the second showing.

JUN 9 1941

At the original production (1934) in Hartford, Conn., people actually wept at the Cellophane scenery, the lovely costumes, the adroit stage business, and Harlem Negroes singing Miss Stein's screwball words about St. Therese, St. Ignatius, some 30 other saints. Last week the audience controlled itself better.

That first performance, thought Composer Thomson, had been "too perfect"; it scared off any second attempts. To prove that the opera could be done in simple oratorio form, this spring he reassembled the original cast, drilled them at length, stormed when they failed to articulate to his satisfaction such Steinese as "He asked for a different magpie." With Mr. Thomson at the piano, *Four Saints* was presented in dress rehearsal at one of the Museum of Modern Art's "Coffee Concerts" (TIME, May 12).

JUN 9 1941

Last week a small orchestra sat on the Town Hall stage, with most of the principal saints in evening dress, the chorus in monkish robes. After seven years Virgil Thomson's tunes still sounded engaging, well-made, occasionally trivial. The most charming aria was still that sung by St. Ignatius: "Pigeons on the grass alas. Short longer grass short longer shorter yellow grass," etc. But *Four Saints in Three Acts* still owed a lot to its original Cellophane.

Virgil Garnett Gaines Thomson, 44, is a chub-cheeked, baldish, chirrupy, witty, exquisitely cultivated native of Kansas City. A piano-prodigious only son, he went to the same high school as Playwight-Critic Richard Lockridge, Contralto Gladys Swarthout, Actor William Powell. Virgil Thomson went to Harvard, where he wore kid gloves to scull on the River Charles, and played the organ in Boston's King's Chapel. He spent a year after graduation

40a-1941

Telegraph
Macon, Georgia



APR 2, 1941

Georgia White's Home-Coming At Macon Auditorium May 2

Georgia White, Decca recording artist, native of Sandersville, Ga., who was a find of the local radio station, WMAZ, while singing and playing the blues throughout Macon and Middle Georgia, will be presented to citizens of this section for her first time since gaining national fame, May 2, at 8:30 p.m. at the Macon auditorium, when a gala home-coming fete is tendered her. APR 2 1941

Featured with Georgia White and her 14-piece band will be The Roses, a singing group known as the "one o'clock jumpers."

Middle Georgians are enthusiastically looking forward to the coming of their home-state artist, who is acclaimed one of the greatest blues singers and pianists that Decca Recording has presented. The curtains will be drawn on her singing her world-wide famous number that she created out of her own heart, Trouble In Mind.

In order to accommodate the large throng expected to come from Sandersville, her birthplace and that vicinity to greet and hear their own Georgia, arrangements are being made to run a Georgia White special from that section. Augmenting this crowd will be visitors from the Peach belt center, Atlanta, Griffin, Forsyth, Thomaston and all nearby points. APR 2 1941

Five hundred photos of Georgia, will be given to the first 500 purchasing advance sale tickets. The date of the sale of tickets will be announced later.

Georgia White is making her debut in the South, appearing May 1, at Columbus, Ga.; Macon, May 2; Auburn, Ala., midngiht entertainment, May 4; Montgomery, Ala., May 5 and will move from there on into Florida for a month's booking.—adv.

Advertiser
Montgomery, Ala.

Association Of Music Teachers To Open Convention Friday

APR 3 1941

The annual convention of the Association of Music Teachers in Negro Schools will hold its opening session here tomorrow at the State Teachers College. Registration of delegates will begin at 10 a.m. and the first assembly of the convention will be a joint meeting with the faculty and students of the State Teachers College beginning at 2 o'clock in the afternoon. Crowning event of the opening day will be the presentation of the convention musicale at the city hall tomorrow night at 8:15 p.m.

Feature of the opening session will be the music program offered by the choirs of Miles Memorial College, Dillard University, Alabama A. and M. College, and the State Teachers College as separate units, and piano selections by Thomas Kerr, director of music at Knoxville College.

APR 3 1941

Mr. Kerr has been accomplishing great things in music since an early age, having received the appointment as organist of the Metropolitan M. E. Church of Baltimore, his home town at the early age of 14. He followed through with scholarships for his entire stay at the University of Rochester, winning the highest award offered by the school, the Eastman award, for each of his under-graduate years, and upon graduation received a fellowship allowing him to complete his work for the Master of Music Degree and other study. At Rochester he earned his Mus. B in Piano and Mus. B in Theory simultaneously.

Tickets for the convention musicale, "The Death of Minnehaha," are now on sale at Jesse French, Dean Drug Store, Pitts Drug Store, and the financial office of the State Teachers College. Members of the choirs of the four colleges which will be featured in the 165-voice mass chorus are expected to arrive in the city this afternoon for final rehearsals under the director, Mr. Hall, who has held individual rehearsals of each choir on previous occasions.

Washington Post
Washington, D. C.

Postlude

Howard Singer Shows He's on Way to Artistry

By Ray C. B. Brown

Howard University School of Music presents Lawrence Whisonant, barytone, in his senior recital Tuesday evening in Andrew Rankin Chapel. Accompanist: Andres Wheatley. Program of songs by Vivaldi, Bononcini, Donaudy, Rossini, Brahms, Strauss, Wolf, Verdi, Debussy, Duparc, Rakhmaninov, Harry Burleigh and Cecil Cohen.

JUN 5 1941

About to be graduated from Howard University School of Music with the degree of bachelor of music, Lawrence Whisonant gave his senior recital Tuesday evening in Andrew Rankin Chapel. Obviously, the young barytone has won both popularity and esteem on the campus, for the audience was large in numbers and benevolent in mood. The cordial applause was not a mere gesture of friendliness, but was merited by a promising singer who is on the right road to artistry. He has an excellent vocal equipment and his use of it shows awareness of the finer points of technique and interpretation.

BROWN

Aided by a deft and symathetic accompanist, Andres Wheatley, and favored by an auditorium with good acoustics, Whisonant made a much better impression than in a previous joint recital this season.

In his program there was evidence that he does not intend to be confined by routine. There were, to be sure, some familiar items, such as Rossini's "La Danza," Rigoletto's denunciatory aria, "Cortigiani, vil razza;" Debussy's "Beau soir," and Rakhmaninov's "To the Children." But for his Italian group he had sought out Vivadi's "Un certo non so che," Bononcini's "Per la gloria" and Stafano Donaudy's "Quando ti rivedro."

His group of lieder avoided both the commonplace and the easy by including Brahm's "O wuesst' ich doch den Weg zurueck" and "Der Gang zum Liebsten."

Pittsburgh Courier
Pittsburgh, Pa.

Box Office Decline Of White Bands May Give Sepia Attractions Chance

APR 12 1941

Duke Ellington Only Colored Band Named On Southeast Bookers' List of Twenty—Gale, Glaser, Oxley Feel Race Bands Would Increase Box Office.

By BILLY ROWE
(Theatrical Editor)

NEW YORK CITY, April 10—According to the latest reports of bookers comprising the Southeast, the value of all but twenty name bands at the box-office are on the decline. Listing but one colored band among the twenty, T. D. Kemp, Jr., manager of the Southern Attractions, Inc., and the most prominent speaker on the bookers' list, controlling ten weeks of Southern dates found these facts to be self evident.

Among the great host of name bands in the country who have at some time stampeded a dance hall or theatre box-office in his territoy, but twenty survived with enough magnetism to insure their appearance as a money-making venture. On the list of twenty, disregarding Cab Calloway, Erskine Hawkins, Count Basie, Ella Fitzgerald, Jimmy Lunceford, Earl Hines and Lionel Hampton, who are at present regarded in all other sections as among the top drawing cards of the year, Mr. Kemp named only Duke Ellington on a list that was otherwise all white.

Answering the outburst, Moe Gale, Joe Glaser and Harold Oxley, managers of the biggest array of colored attractions, pointed out that the Kemp circuit has already largely been without colored aggregations, and that perhaps such bookings would be the salvation of the entertainment spots controlled by Kemp in the Southeast.

Going further, the three managers were unanimous in their opinions that colored bands could and would pull theatres, night clubs and hotels out of the red if booked on an equal basis with white aggregations. "To preserve the taste of an audience one must present a variety of attractions," said they.

APR 12 1941

In the past year, the name colored bands have made hundreds of dollars for promoters throughout the country, and with the exception of a few cities, most of them are best bets at the box-office. Perhaps with the decline in value of name white bands, colored attractions will be given their long overdue chance on the stands of various theatres and night clubs, as by his own admission, the music of the Negro as played by the white man, is reaching the end of its cycle, and out of several hundred, only nineteen are potent factors at the box-office.

Washington, D. C. Post
April 18, 1941

Young D. C. Artist to Paint Marian Anderson's Recital

A 25-year-old Washington artist—Mitchell Jamieson—was announced yesterday as the winner of a competition to paint a mural commemorating the celebrated Marian Anderson recital at Lincoln Memorial two years ago.

Selection of Jamieson's design was revealed by Edward Bruce, chief of the section of fine arts, Federal Works Agency. The artist will receive $1,700 for the painting.

To be installed in the new Interior Building, the mural will portray the emotional reaction to Miss Anderson's singing. The recital, heard by a crowd of 75,000, was held on Easter Sunday, 1939, at Lincoln Memorial after the use of Constitution Hall had been denied to the colored artist.

It was Secretary of Interior Harold L. Ickes who introduced Miss Anderson and it is in his building that Jamieson's interpretation of the event will be installed, on the west wall of the first floor corridor.



JAMIESON'S MURAL

Irked by the policy of the D. A. R.-owned Constitution Hall, which bars Negro artists, Bruce organized a committee to finance the Anderson mural. Small contributions were received from all over the country. Expenses of the campaign were borne by the committee.

Altogether, 172 painters participated in the anonymous competition for the $1,700 commission. The jury, which unanimously chose Jamieson's design, was composed of Duncan Phillips, director of the Phillips Memorial Gallery here; Richmond Barthe, New York sculptor, and the painters Gustaf Dalstrom, of Chicago; Peppino Mangravite and Isabel Bishop, both of New York.

Concentrating on foreground figures emotionally touched by Miss Anderson's voice, the panel will show the singer in the distance, standing high on the steps of Lincoln Memorial, with the brooding statute looming behind her between towering columns.

The painting will be 6 feet 10 inches wide and 12 feet 6 inches tall.

Jamieson has painted murals for postoffices in Maryland and Ohio, worked on easel painting projects under the Treasury Art Program in 1936-37 and has won numerous prizes in local exhibitions. He studied at the Abbott School of Fine and Commercial Art.

Kingstree, S. C., Record
April 3, 1941

Men's Glee Club to Sing Tonight

An organization which has achieved unusual acclaim in Southern musical circles, the University of South Carolina Men's Glee club, under the direction of Hugh Williamson, pianist and director of music at the University, will appear at Kingstree high school gym on April 3 under the sponsorship of the senior class.

The Men's glee club is an organization of thirty students at the university. During their 1939-1940 season they made over forty appearances in South Carolina, singing concerts, church engagements, and broadcasting. Every performance met with unanimous praise from critics, music lovers, and the press. Their rich full tone, ensemble, precision, and musicianship has made for them an enviable reputation. It is with a feeling of pride that the senior class sponsors this concert.

An interesting and varied program has been arranged for this concert. Opening with a group of sacred works, the glee club will appear twice later on the program in a varied group and a group of Negro spirituals. Two brilliant young soloists are featured on the program. Gus Williamson, violinist, a talented young artis, will play several violin solos. Preston Westmoreland, tenor, and "Carolina's famous basketball star" will appear in a group of songs. The well-known "Carolina Quartet", composed of Eddie Williams and Ralph Beckham, tenors, Patillo Finlayson, baritone, and R. G. Scarborough, bass, will appear on the program. David Parker, the talented pianist and WCOS radio commentator, is accompanist for the glee club and soloists.

40a-1941

New York Times
New York, N. Y.



The Sophistichords, who will appear in the first of a series of "Coffee Concerts" at the Museum of Modern Art.

New York Times
New York, N. Y.



APR 27 1941

APR 27 1941 Cosmo-Slieo

Benny Goodman with his clarinet and Paul Robeson with his voice will appear at the concert of the American Russian Institute at Carnegie Hall on Tuesday evening. At left, Dmitri Shostakovich, whose new piano quintet will have its first American performance that evening.

The Daily Worker
New York, N. Y.

APR 26 1941

N. Y. Mandolin Orchestra in Concert Tonite

The New York Mandolin Symphony Orchestra, under the direction of Eugene Plotnikoff, will appear in its seventeenth Annual Concert tonight at 8:30 in Town Hall. With Marguerite Ware, soprano and Edward Matthews, baritone as soloists, the orchestra will feature Beethoven's Second Symphony in D Major and Grieg's Peer Gynt Suite.

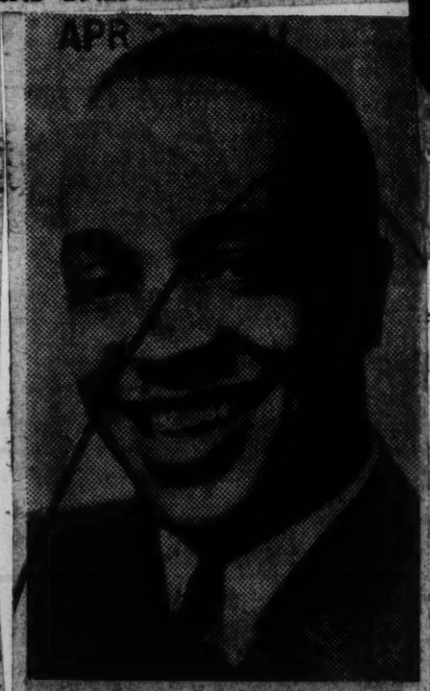
APR 26 1941

As her contribution to the program Marguerite Ware offers an aria from "La Traviata." Edward Matthews, who closes the first portion of the concert with three songs is a well known figure on the concert stage. He was a soloist with the Fisk Jubilee Singers, touring Europe with them for five years. On his return to the United States he played the lead in Gertrude Stein's "Four Saints in Three Acts," and was later featured in the musical version of "Porgy and Bess."

Following three tours through Central and South America he appeared in 1940 as soloist at the Music Festival of Fisk University and sang the "Ballad for Americans" at the World's Fair during the celebration of Negro week, as well as at Hunter College during the celebration of Music Week.

APR 26 1941

The Mandolin Orchestra is composed of highly skilled but non-professional musicians, who come from shops, offices, work benches and machines to participate in this concert celebration. In addition to the featured works they will offer in this evening's performance Schubert's Rosamunde Overture and the introduction to Khovanchina by Moussorgsky.



EUGENE MATTHEWS
Soloist with Mandolin Orchestra

Richmond, Va., Times-Dispatch
April 24, 1941

Negroes Welcomed To Music Fete

PETERSBURG, (AP)—Dr. J. H. Johnston, dean of Virginia State College for Negroes, last night welcomed approximately 1,200 boys and girls to the tenth annual music festival for Negro high schools of Virginia. The festival will continue through today.

Bands and soloists, instrumental and vocal, were started through their renditions last night.

An orchestra from Huntington High of Newport News won a rating of excellent from the judges with its performance of "Pacific Clipper March" and Charles Jenson's "In a Rose Arbor."

Two vocal soloists, Mamie Adams of Norfolk and Myrtle Fentress of Newport News, were accorded ratings of "good."

Contestants in the two-day event will be rated superior, excellent, good or fair by the judges.

Class C high school choruses will sing at 10 A. M. Thursday, Class B choruses at 11 A. M., and Class A at 4 P. M.

Nashville, Tenn Banner
April 29 1941

Negro Music Festival Set

The annual Music Festival of the Negro public schools of Nashville will be held in Pearl Senior High auditorium from Wednesday through Friday. The program of the primary department will be given Wednesday afternoon, and the intermediate department will present a program Thursday afternoon at 3:15 o'clock. Friday night at 8 o'clock the junior and senior high departments will have charge of the program, the Pearl Senior High School chorus singing "Land of Our Hearts."

Sanford, Fla. Herald
April 25, 1941

Negro Singers Will Give Concert Monday

White persons are invited t hear the Leesburg Community Male Chorus at a concert Monday night at 8:30 o'clock at the St. James A. M. E. Church in Sanford, the Rev. J. A. Robinson pastor, announced today.

Special seats will be reserved for white persons, and there will be ample parking space available it was said. The chorus consists of 21 voices and will present a program of negro spirituals, gospel songs and folk music.

Barlow, Fla., Record
April 25, 1941

NEGRO SINGERS BOOKED

The Davis and Wise negro spiritual singers will appear in a spiritual song contest at Mt. Gilboa Baptist church, Wednesday night. Admission is nominal and the public is invited. The group appeared here four years ago and special seats will be reserved for white people who are cordially invited.

New York Age
New York, N. Y.

NYA Negro Mixed Chorus With Jules Bledsoe To Broadcast From Hyde Park

MAY 10 1941

The nationwide radio broadcast of the NYA Negro Mixed Chorus of Philadelphia on May 11 over the Red Network of the National Broadcasting Company featuring the appearance of Jules Bledsoe, world famous, baritone, will highlight the activities of this musical group which is now entering its sixth year.

This broadcast will originate from the Hyde Park home of President Roosevelt and will be heard between the hours of 5:30 and 6 p. m., Eastern Daylight Saving Time. Mrs. Franklin D. Roosevelt will speak during the broadcast.

MAY 10 1941

A feature of this program by the National Youth Administratiol will be the performance of Jules Bledsoe's "Ode To America" for the first time on the air. Mr. Bledsoe, world famous Negro baritone, wil sing the solo part of this composition which he has dediceted to the President.

The National Youth Administration's Philadelphia Negro Mixed chorus was organized on April 6, 1936, under direction of Dr. W. Franklin Hoxter. More than fifty Negro youth, between the ages of 18 and 25 who were eligible for NYA part-time employment and who expressed an interest in music, were assigned to the project. Some of them had previous experience in voice culture, however, the majority of them were untrained but wanted the opportunity to learn to express themselves in song.

As a first step, the group was encouraged to suggest to the director the songs they wished to sing and to make up their own programs. From the material a schedule of songs was made and gun to teach the youth to recognize tunes. Then followed vocal exercises to improve both tone and control of the voice. In short time the group was able to do three or four part singing of simple songs.

MAY 10 1941

Classes in music appreciation, History of Music and English were gradually added, with some of the youth advancing to the point where they requested courses in harmony and composition and individual training for solo public performances.

The purposes for the organization of the Choral Project were as follows:

1. To give the youth an opportunity to learn something worthwhile abou. the kind of music that best meets his needs, that makes for better citizenship, and better community relations.

2. To discover and encourage youth with unusual musical talent and help them equip themselves for employment in the entertainment industry.

This special broadcast is under the general supervision of Mrs. Nell Hunter who has a distinguished record in the field of choral music and who is choral consultant to the National Youth Administration. Mrs. Hunter has arranged four of the numbers which are to be included on the May 11 program.

In addition to Jules Bledsoe's Ode to America, the musical portion of the program will include "Hold On," "De Ole Ark's A-moverin'," "Go Down Moses," "I'm Trampin,," "Somebody's Knocki at your door," and "I'm So Glad.



JULES BLEDSOE

MAY 10 1941



NELL HUNTER



N. Y. A. PHILHARMONIC CHORUS

MAY 10 1941

40a-1941

Tribune
Philadelphia, Pa.

ASCAP Seems To Hold Edge In Fairness Toward Many Sepia Song Writers

JAN 30 1941

Handy Heads Long List Of Members

JAN 30 1941

By MERCER COOK for ANP

Not content with dominating Europe, Asia and Africa, War the Insatiable, has invaded the not-so-harmonious world of American music. Since Dec. 31, the three major radio chains have boycotted all music controlled by the American Society of Composers, Authors and Publishers. Already the list of casualties includes "God Bless America," "The Rosary," "At Dawning," "St. Louis Blues," and practically every important American song published during the past 56 years.

One of the leading Negro weeklies recently suggested editorially that the controversy does not concern us. Unfortunately, however, this point of view is extremely shortsighted. Forty-six living Negroes and the estates of four others are listed on ASCAP's roster. This group includes all the prominent colored composers: Harry T. Burleigh, W. C. Handy, R. Nathaniel Dett, Will Marion Cook, Clarence Cameron White, William Grant Still, Duke Ellington, J. C. Johnson, James P. Johnson, Eubie Blake, Thomas (Fats) Waller, Turner Layton, Luckey Roberts, Cecil Mack, Andy Razaf, Shelton Brooks, Clarence Williams, the Rene brothers, Spencer Williams, Joe Jordan, Chris Smith, Noble Sissle, Donald Heywood, Maceo Pinkard and Benny Carter.

This means that, unless some settlement is effected, the radio will no longer present such Negro composed successes as "Sophisticated Lady," "Sweet Georgia Brown," "Ain't Misbehavin'," "Charleston," Runnin' Wild," "Some of These Days," "After You've Gone," "I'm Coming Virginia," "If I Could Be With You," and "Sleepy Time Down South." Burleigh's arrangements of "Deep River" and "Go Down Moses," R. Nathaniel Dett's "Juba Dance," and Cook's "Swing Along" are also included in the radio boycott.

AIDED COMPOSERS

For many veteran Negro composers, ASCAP has long been a life-saver. Before it came upon the scene our popular song writers had to depend solely on the royalties grudgingly paid by sometimes ephemeral and unscrupulous publishers. Negro Stephen Fosters had no assurance that they might not die penniless; and if James Bland were alive today, he would certainly find the ASCAP more genuinely appreciative of his "Carry Me Back to Old Virginny" than the state his song immortalized.

In short, although Tin Pan Alley has remained the scene of a heart-breaking, merciless racket, it has benefited immeasurably in recent years by the advent of one of the finest and most decent influences the popular song business ever knew. The rules of the society do not permit it to reveal the amount of royalties paid any group of members, but from what is generally known, we may safely assume that the sum disbursed to its Negro constituents is by no means negligible.

Granted that the ASCAP has been a boon to the veteran Negro composer, does not the young Negro song writer stand to gain if the radio wins its fight against the old established tunesmiths? Here again the facts seem to point in the opposite direction, for the radio is seeking to establish a one-publisher monopoly over music, Broadcast Music Incorporated, and monopolies have never been kindly disposed to the underdog. It is obvious that a free-lance Negro composer—and few of our writers have ever served on the staff of the various important publishing houses—would have a better chance of getting a song accepted for publication when there were 100 possible outlets for his composition.

RADIO A MONOPOLY

Few people realize just how much of a monopoly radio really is. Three mammoth chains control stations, artists, programs, musicians, records—Columbia records being an affiliate of CBS, and Victor of NBC—many newspapers and concert bureaus. If the broadcasting barons win the present controversy, they will have added the composers and publishers to this imposing list.

Even with the three chains competing one against the other, the Negro performer has not found adequate employment on the air. In 1939, when radio did $170,000,000 worth of business and paid less than $4,000,000 to ASCAP, the Negro composer doubtless received a larger percentage of the latter sum than the Negro artist did of the 170 millions. Negro technicians and announcers have been noticeably absent in the broadcasting business. It would, moreover, be interesting to determine to what extent the networks are responsible for the current demise of the Negro orchestra. With few exceptions, the Negro has been radios step-child, a relationship which hardly augurs well for the colored composer under a BMI regime.

JAN 30 1941

The ASCAP on the other hand has been a more democratic organization. The late James Weldon Johnson was among its charter members. Negroes have been welcome guests at its annual dinners. Composers like W. C. Handy have been elevated to its Class "A' and allotted top royalties. Naturally, some members have been dissatisfied with the amount paid them, but rarely have they attributed this to racial discrimination. In adversity, black and white members alike have shared the benefits of the society's relief fund. By the same token, requirements for election to membership have been no more stringent for applicants of one race than of another. As no democracy is perfect, there have obviously been some shortcomings in ASCAP's operations; however, the fair-minded attitude of President Gene Buck seemed to indicate that in time any and all injustices would have been eradicated.

REDUCE SONG SALES

Not only in racial implications but also in the more general aspects of the present controversy, the ASCAP seems to deserve public sympathy. In the pre-radio days, popular songs sometimes sold a million copies or more. Constant repetition of current tunes on the air has reduced this sale by more than nine-tenths. It is only fair, therefore, that the radio should compensate for this deficit for which it alone has been responsible. On many programs, music is really radio's staff of life, but the broadcasters have never been willing to make adequate payment for this indispensable product.

JAN 30 1941

Each Saturday night "Hit Parade" for example, netted $4,000 for the artists, $11,500 for the radio, but only $218.50 for the men who wrote the music which made the program possible. Moreover, ASCAP'S income was never derived from the chains but from the individual stations. Because of the monopolistic nature of present day radio it was deemed more equitable for the chains themselves to pay; the three to seven percent which ASCAP requested could hardly be considered exhorbitant. The radio refused, however, and the present boycott of American music has resulted. It should be noted that the broadcasters have refused the society's suggestion that the dispute might be arbitrated.

In conclusion, common justice, as well as the Negro composer's best interests tilts the scales heavily in favor of the ASCAP. Music, to which the American Negro has made such significant contributions in the past, has always been a difficult field in which to gain recognition. If the ASCAP should lose this fight, the Negro composer would find himself even more seriously disadvantaged in the future. A postcard to your local radio station protesting against the ban on your favorite music might help the Negro composer of yesterday, today and tomorrow.

New York Times
New York, N. Y.

SEYMOUR LIPTON'S finely imaginative "Negro Spiritual" (reproduced) is certainly expressed in symbol language, but in this case symbolism has been pressed so far as to bespeak instead the term abstraction. Perhaps the same is true of Mr. Werner's "Workers' Song" already commented upon. In neither instance do we encounter abstraction of the non-objective type. That is left for David Smith to broach, in his uncompromising, bleakly intellectual "Structure of Arches" and "Head."

MAR 4 1941

Other works of instantly appreciated quality are the beautiful "Head," in patinated plaster, by Miss Walton, and Minna Harkavy's "Negro Head" (but the awkwardness of the latter's bronze "Woman in Thought" does not wear off with repeated inspection). Nothing by Hugo Robus now on view in the Village is comparable to his galvanizing suspended figure, "One Who Danced," which was in this year's Whitney Annual.

MAR 4 1941

Lu Duble's decorative "Bride of Mayapan," Oronzio Maldarelli's "Peacock," the "Harmonica Girl" by Hy Freilicher and sharply differing versions of "Young Girl" by Berta Margoulies, Genevieve Karr Hamlin and Robert Laurent, contribute to the success of a show that, if it contains duds, is well supplied with work of ripe accomplishment or real promise.

Roland Hayes – Great Georgian

MAR 22 1941

The current announcement that Roland Hayes will return to Savannah for one of his great concerts the first week in April reminds us that we should take every opportunity to encourage and inspire young people of Georgia and the South by reference to the fact that this greatest of all contemporary singers in his field is a Georgia Negro. In his book on the Georgia Negro, Doctor A. H. Gordon lists the great concert artist among those who have "aspired" to achieve immortality among the Negroes of our state. Roland Hayes has not only "aspired" to achieve immortality—he has arrived among the immortals. He is among those "now living who shall never die."

SAVANNAH, GA. JOURNAL

MAR 22 1941

The life of this great artist should be an inspiration and a spark of hope to the thousands of Negro boys and girls born in the out-of-way places of the state with few or no opportunities for proper schooling and contacts to achieve success.

It is a fortunate circumstance that Roland Hayes happens to be black or very nearly so. It is true that mulatto Negroes have advantages in the struggle of our group to achieve in this country. This is so obvious that many of the blacker members of our group have a "chip on their shoulders" against the fate which painted their faces ebony. There is much truth in their belief that the blacker one is the tougher his lot here in the land of the free but Roland Hayes, black as he is, is proof that character is more potent than color in determining ones personal destiny.

Anderson, S. C., Mail
February 22, 1941

TO COLONEL ANDERSON:

Concerning your appeal to Anderson musicians.

In August, 1938, it was my pleasure to be in Chicago for the Tribune Annual Charity Concert at Soldier's field. The blind pianist, Alex Templeton, performed. Wrong Way Corrigan allowed the gaping multitude to view his then-famous smile. Other features included about eighty bands, one of which was the National Championship High School Band of Joliet that played George Gershwin's Rhapsody in Blue; a chorus of 5,000 farmers and their wives singing old German folk songs; 3,000 Negro singers; the Chicago Civic Symphony; an ensemble of 1,600 accordians and many other worthwhile individual stars and organizations. 104,000 people jammed the stadium.

In 1939 I came back to Anderson to live. Unwilling to drop music entirely, I offered to direct a Christmas cantata using the four largest choirs in town and performing the work once in each church. The good singers in town are usually worked to death at this season, appearing in two—sometimes, three—cantatas. Attending rehearsals is a nuisance. I know now that I should have gone on with the two choirs interested, but at the time, I deemed reaction a little tepid. It is a big job; and since I had offered my services free of charge, it was not unreasonable to expect a more enthusiastic response. Incidentally, the monkey-wrench thrown into the proposed works came from a source once lauded in your column for civic co-operation. Ironic? Don't you think?

Well, last fall I offered to help the First Presbyterian Church with their Christmas music, and, coralling a few outsiders, we gave what has been called by competent musicians, the most finished piece of ensemble vocal work ever heard in Anderson. Sorry you were not present.

In the meantime, I felt that I should like to contribute something to the musical life of Anderson, my work being in other fields, and so I organized a small group of singers. The club of Fifteen, we call it. Every Monday evening we meet at my house for an evening of good music. This has been going on for almost a year. We expect to sing in public at an early date. There is no charge for my services.

With the Club of Fifteen as a neucleus and remembering the Chicago concert, we have talked of a performance such as you have suggested, though much, much less pretentious. Our idea was to invite the best talent available, and hope that something permanant might spring up.

Contrary to public opinion, musicians are not a non-cooperative group of misanthropics. We like to get together—and will. Tremendous publicity would come to Anderson as the result of a skillful handling of the matter, and my feeling is that The Anderson Daily Mail and Independent should — and I feel sure, will —back it up. It might be a good idea to try one performance.

Chicago Defender
Chicago, Illinois

CONVENTION HALL CLOSED TO BARITONE

MAR 22 1941

Un-American Policy Is Forced On Sponsors Of Program

WASHINGTON—(ANP) — Paul Robeson joins the select company, of which Marian Anderson is the other member so far, as being another in the group of Negro singers refused permission to sing in the sacred halls of the D.A.R. Constitution hall.

This announcement made last week here brought about another discussion as to the real democracy of the capital city of the nation and is expected to precipitate another furore just as Miss Anderson's case did some two years ago.

Coming at just the same time of the year, around about Easter, the Robeson case came to light when Mrs. Gifford Pinchot stated that the recital planned for the benefit of the Washington Committee for the Aid of China had been scheduled to be held in Constitution hall.

Mrs. Pinchot said that the event will be held in another hall because the management informed the committee that their "policy had not been changed."

At the time of the Marian Anderson incident, officers of the D.A.R. took the position that no Negro artists would be permitted to use their auditorium. Complaints stated that concerts by members of that race in the past led to unpleasant reactions. MAR 22 1941

The rule barring Negro artists frequently has been broken since Negro artists appeared on the stage of Constitution hall at the concert which celebrated the President's third inaugural.

Negro ensembles have been permitted to appear in programs of folk music, but the stand of the management is inexplicable in cases like top flight Negro artists who have appeared in all of the better concert halls throughout this country and abroad.

Making no issue of the matter, except to bring to light the narrow-minded policy of the management of the D.A.R., the Pinchot committee is going ahead with its plans to produce the concert elsewhere.

Chicago Bee
Chicago, Illinois

COUNT BASIE AIDS CAREER OF CONVICT

MAR 23 1941

KANSAS CITY, Mo., Mar. 20—Count Basie, the "Jump King of Swing", has declared that he will sponsor the musical career of Clinton P. Brewer, now famous Negro convict, who is serving a life sentence at the New Jersey state prison in Trenton. Several months ago Basie discovered musical ability in the convict through the medium of a jazz composition that Brewer had composed and forwarded to Basie. The composition, titled "Stampede in G Minor", was recorded by Basie and released recently on the Okeh label. MAR 23 1941

Brewer has been imprisoned for the past 19 years and a short while back took to writing music to occupy his spare time. Basie thinks so highly of Brewer's ability that he has placed the convict on his band's payroll as a composer arranger and shortly will record several of his new efforts.

The Count was struck by a severe blow last week, when his young ofay co-manager, Milton K. Ebbins, was notified that he will be inducted into the U. S. Army next month under the Selective Service Act. Ebbins left Basie in Detroit under the guidance of Maceo Birch and flew into New York to have his physical examination. As far as the band itself goes, Basie has nothing to worry about. The Count himself will be 36 years old in August and the members of the orchestra are all ineligible for draft service since every man is either married or the sole support of at least one dependent.

Basie will be playing quite a few engagements this month in familiar territory. The band has been booked by the William Morris Agency to tour through Kansas and Missouri where the outfit was organized several years ago. MAR 23 1941

According to Jim McCarthy, press relations chief for the Basie Organization, the Count will keep the entire band intact. Several music trade publications had falsely announced that Basie might cut his brass from seven to five men. The personnel of seven brass, five reeds and four rhythm will not be altered.

Washington Post
Washington, D. C.

Site Is Sought For Shrine to James Bland

MAR 20 1941

Norfolk, Va., March 19 (AP).—Ellis Loveless, president of the "Carry Me Back" Memorial Association, Inc., asked today for suggestions from the public for "the proper site" of a memorial to be erected honoring James A. Bland, the Negro composer who wrote "Carry Me Back to Old Virginny."

A charter was granted last Friday to the association, a nonstock corporation the officers and board members of which serve without remuneration, and headquarters have already been opened in the National Bank of Commerce Building here.

President Loveless said that a campaign-soliciting fund will be ended June 1 in order that a complete report may be made public at the State Lions Convention to be held at Virginia Beach June 4, 5 and 6. MAR 20 1941

The Lions Clubs of Virginia, with 75 groups and 3,200 members, proposed the memorial and were successful last year in having "Carry Me Back to Old Virginny" adopted as the official State song.

Other officers of the association are Sam Preston, of Winchester, vice president; Terril J. Bowman, of Altavista, secretary; Elmer Bristow, of Petersburg, treasurer, and Catherine Wester, of Norfolk, secretary and assistant treasurer.

Members of the board of directors are Dr. E. G. Gill, of Roanoke; George B. Grove, of Arlington; Martin Liphart, of Richmond; William L. Carleton, of Newport News; Harry B. Wade, of Vinton; W. Lawson Driskill, of Lynchburg, and Donald W. Shriver, of Norfolk.

The type of the memorial, Loveless stated, will depend upon the amount of money subscribed.

Bland wrote over 700 ballads during his lifetime. Among the more famous of his productions are "In the Evening by the Moonlight" and "Oh, Dem Golden Slippers." He wrote "Carry Me Back to Old Virginny" in 1875, when he was 2[illegible] years old.

40a-1941

Chicago Defender
Chicago, Illinois

Marian Anderson Mural Commission Won By Young Washington Artist

APR 26 1941

WASHINGTON, D. C. — The $1,700 commission for the Marian Anderson mural has been awarded to Mitchell Jamieson, 25-year-old Washington artist, Edward Bruce, chairman of the Marian Anderson Mural fund committee and chief of the section of fine arts, Federal Works Agency, announced here this week.

After reviewing the 172 submissions in the anonymous competition conducted by the section of fine arts, the jury unanimously selected the Jamieson design based upon the theme of Miss Anderson's concert in front of the Lincoln Memorial on Easter Sunday, April 9, 1939. The mural is to be executed and installed in the Interior Department building.

APR 26 1941

Members of the jury were Duncan Phillips, director of the Phillips Memorial gallery, Washington; Richmond Barthe, sculptor, of New York; and the following painters: Gust... Dalstrom, Chicago; Peppino Mangravite and Isabel Bishop, both of New York.

The winning panel portrays the crowd reacting to the emotional impact of Miss Anderson's singing. In the foreground is a view of the mixed crowd of 75,000 who thronged the Mall to hear the concert. In the distance, Miss Anderson may be seen standing high on the steps of the memorial. Behind her looms the statue of Lincoln between the towering colu...

APR 26 1941

Jamieson has painted murals for post offices in Maryland and Ohio. He worked on easel painting projects under the Treasury Art projects in Key West, Fla., and the Virgin Islands in 1936-37. His works have won prizes in Washington Art exhibits.

In a competition held at the Museum of Modern Art in New York by the newspaper PM, he won a $100 prize for journalistic drawings. He has also done illustrations for Fortune magazine. A native of Maryland, Jamieson studied at the Abbott School of Fine and Commercial art.

The mural which will be 6 feet 10 inches wide and 12 feet 6 inches high will be installed on the west wall of the first floor corridor of Interior building, space having been made available for it by Secretary Harold L. Ickes who sponsored the Easter day concert.

In order to commemorate the concert, a committee of distinguished citizens of both races was organized under the chairmanship of Bruce. Contributions to the mural fund were received by the committee in small amounts from all over the United States. The expenses for conducting the campaign were borne by the committee.

APR 26 1941

However technical expenses involved in the installation of the mural and in conducting the contest will come out of the general fund and whatever additional contributions may still be made to the treasurer of the Marian Anderson Mural fund committee, Jesse H. Mitchell, president of the Industrial bank of Washington.

Journal and Guide
Norfolk, Virginia

White Friend Donates $500 Accordion

APR 26 1941

Graham Jackson Of Atlanta Is Fortunate Man

ATLANTA, Ga.—One of the happiest citizens in this city of 103,000 colored residents last week was Graham Jackson, who is known in many states as a musical genius of rare calibre.

One of his host of white fans, Henri Talmadge Dobbs, Sr., whom Mr. Jackson described as "one of the greatest benefactors, I ever knew." The famous musician, a native Virginian, is primarily a pianist but his second love is the accordion.

APR 26 1941

In this particular instance, according to Mr. Jackson, he was playing at an exclusive Atlanta club as the benefactor stood leaning on his piano. All of a sudden he asked: "Say Graham, what would you like to have?" The fortunate man claims he was astounded because he had never before met Mr. Dobbs.

CHOSE AN ACCORDION

After being pressed to name his wish, Mr. Jackson spoke up and said—"I would like to have an accordion." He was immediately told to go to a downtown store and get one. It was a day or so later before the trip to a music store could be done but the musician informed of his mission and the store manager reached Mr. Dobbs by phone.

"Sure," said the Dobbs voice, "give him any accordian he wants and send me the bill. Graham admits—"I nearly died!"

APR 26 1941

The instrument selected by Mr. Jackson is a $500 beauty of the Italian vintage. The price on accordions has skyrocketed lately because none are being shipped in from Italy these hectic days. All the celebrated ivory tickler could say, fingering his magnificent new accordion was—"What a man!"

$500 Accordion Gift Brings Smile



APR 26 1941

APR 26 1941

Graham Jackson, Atlanta's nationally celebrated musician, is smiling right out loud here—and for good cause. He is pumping a rare Italian accordion given him by a white Atlanta admirer. Graham is famous as a pianist but has a weakness for the accordion instrument. "She's a beauty," he raved, as the $500 gift responded to his eager, expert fingering.

Palmetto Leader
Columbia, S. C.

MARION ANDERSON MURAL AWARDED TO MITCHEL JAMIESON

APR 26 1941

The $1,700 commission for the Marian Anderson mural has been awarded to Mitchel Jamieson, 25 year old Washington artist, Edward Bruce, Chairman of the Marian Anderson Mural Committee and Chief of the Section of Fine Arts, Federal Works Agency, announced today.

APR 26 1941

After reviewing the 172 submissions in the anonymous competition conducted by the section of Fine Arts, the jury unanimously selected the Jamieson design based upon the theme of Miss Anderson's concert in front of the Lincoln Memorial on Easter Sunday, April 9, 1939. The mural is to be executed and installed in the Interior Department Building. Members of the jury were Duncan Phillips, Director of the Phillip Memorial Gallery, Washington; Richmond Barthe. sculptor, New York; and the following painters, Gustaf Dalstrom, Chicago, Peppino Mangraivte and Isabel Bishop, both of New York.

The winning panel portrays the crowd reacting to the emotional impact of Miss Anderson's singing. In the foreground is a view of the mixed crowd of 75,000 who thronged the Mall to hear the concert In the distance, Miss Anderson may be seen standing high on the steps of the Memorial. Behind her looms the brooding statue of Lincoln between towering columns.

Mr. Jamieson has painted murals for post offices in Maryland and Ohio. He worked on easel painting project under the Treasury Art Projects in Key West, Fla., and the Virgin Isles in 1936-37. Washington art exhibits. In a competition held at he Museum of Modern Art in New York by the newspaper PM, he won a $100 prize for journalistic drawings. He has also done illustrations for Fortune Magazine. A native of Maryland, Mr. Jamieson studied at the Abbott School of Fine Art.

APR 26 1941

The mural which will be 6 feet 10 inches wide and 12 feet 6 inches high will be installed on the west wall of the first floor corridor of the Interior Building, space having been made available for it by Secretary Harold L. Ickes who sponsored the Easter Day concert.

APR 26 1941

In order to commemorate the concert, a committee of distinguished citizens of both races was organized under the chairmanship of Mr. Bruce. Contributions to the mural fund were received by the committee in small amounts from all over the United States. The expenses for conducting the campaign were borne by the committee. However technical expenses involved in the installation of the mural and in conducting the contest will come of of the general fund and whatever additional contributions may still be made to the Tresurer of the Marion Anderson Mural Fund Committee, Mr. Jesse H. Mitchell, President of the Industrial Bank of Washington.

Kansas City Call
Kansas City, Mo.

Favorites 'Rock' And 'Swing' Concert In Carnegie Hall

MAY 2 1941

By Ernest Johnson

NEW YORK.—Hazel Scott picked up a grand piano last Wednesday night, laid down a few bars of Bach in the orthodox manner then gave up with the schmaltz in typical 52nd street fashion, and the pillars of staid old Carnegies hall veritably romped in the aisles.

The occasion was the first concert ever given by a night club in this sanctum of the symphony, being the effort of Barney Josephson, shoe dealer turned impresario, whose line-up of talent from his two branches of Cafe Society put on the heat for the benefit of the Musicians' Union Medical fund, Local 802. Every seat in the place was occupied and then some.

Of course, Miss Scott came in the second half of a two and a half hour program and was not the whole show even if a big and delectable part of it. The Boogie Woogie specialists, Pete Johnson and Albert Ammons, opened up, each doing an individual number and then with the two pianos cheek to cheek, teamed up for a duet.

The charming eyeful that is Lena Horne, until recently vocalist with the Charlie Barnet outfit, did three peppy numbers and had to return to give the audience "Exactly Like You" for an encore. She went directly to their hearts.

Rates Double Encore

They had to drag out a fresh Steinway for Art Tatum, the Cleveland classico-popular pianist who was chosen by Alec Templeton for a mythical team of All-American Musicians which included Rachmaninoff and other first magnitude artists. Tatum gave a new slant on Dvorak's "Humoresque," a new embellishment to Cole Porter's "Begin the Beguine" and considerable orientation to the Koehler-Arlen "Get Happy." He, too, rated a double encore.

Variation in the main styling of the program was found in Kenneth Spencer's baritone voice which paid tribute and gave modest comfort to the masters who regularly haunt the confines of Carnegie. With Calvin Jackson as accompanist, Mr. Spencer rendered Schubert's "Wohin" and Gounod's "Mephistopheles' Serenade" from the opera Faust. "Water Boy" was called a "traditional" rather than the usual spiritual.

MAY 2 1941

Leonard Leisbling, genial master of ceremonies, also felt proud when he was able to say in his introduction of this artist that he was educated at the Eastman School of Music in Rochester and specializes in arias, ballad and leider in six languages as contrasted with one of the more earthy performers who neither can read music nor speak anything but American dialect and possibly pig Latin.

John Kirby Plays

The John Kirby unit, dispensers of that type of swing that doesn't jangle your nerves, took Debussy to town in a manner he had hardly ever contemplated. Figuratively, everyone was scratching his head when Kirby, opening with a few bars of the legitimate score of "Claire de Lune," suddenly broke gently into his individualistic styling of the number.

MAY 2 1941

The house sat back and patted its feet. So well were the next two numbers received, the band served up a little dish by Beethoven. Then came the intermission.

Now Eddie South is no slouch when it comes to the violin what wth having played all over Europe as well as having registered as a success in the homeland. Therefore when he tucked his fiddle beneath his chin for a couple of classical hits, music issued forth suitable for any concert stage.

Turns Out Fine Pair

With the ensemble, of course, he turned out a fine pair in "Lady Be Good" and Paganini's "Twenty-fourth Caprice."

Liszt, Bach and de Falla came in for handsome treatment when Hazel Scott offered several selections that wowed the audience so much so that she drew two encores, last of which was "Hey, Good-Looking" which she cang.

The singing of the Golden Gate quartet, no strangers to Carnegie hall nor to those who have listened to the radio, turned in a fine performance on one "traditional" and a pair of their originals.

Oddly enough these boys made their debut Christmas Eve at the hall and were immediately booked by Barney Josephson. They've been winning friends and influencing people every since.

Said to be one of the hottest little aggregations in town, Henry "Red" Allen and his orchestra tore loose on three tunes cut to their size and found an appreciative response from the orchestra seats to the gallery.

MAY 2 1941

The finale was a jam session that had not only the three units that play at the Cafe Society spots, but also Count Basie who flew in from Pittsburgh to be present, Bunny Berrigan, McKinley and Bradley and plenty more. The boys got together on "Honeysuckle Rose" and wound up variations on the blues.

40a-1941

Black Dispatch
Oklahoma City, Okla

Mis-Training of Negro In Music Discussed By Kemper Harreld In Journal of Science

Blames Negro Newspapers With Popularizing "Jazz" Above More Worthy Musical Compositions

FEB 22 1941

Air Blasts Start Invaders On Run

ATLANTA.—(ANP)—The average college student has little or no appreciation of music, says Kemper Harreld in the "Journal of Science," quarterly magazine published at Morehouse college.

Blaming the student's early musical mis-training, he says, "the college cannot reach its highest ideal in developing general music appreciation and rendering its best service to the aspiring young artist until it can have entering its walls young persons who have had proper training in the elementary and high schools."

Entering college with an overwhelmink love of jazz, the student who thinks the saxophone is the greatest of instruments is unaware of the fact that the violin, violincello, flute, and the oboe are more satisfying even in the purely sensual aspect, Mr. Harreld points out.

The Negro newspapers are in part responsible for the students' preoccupation with the popular music and musicians of the hour, he believes, adding, "In reading the daily papers, we turn to the amusement column for such news, but how often do we see the announcement of the coming of a jazz band on the front page of a Negro newspaper? We know the fact that a jazz king has recently composed a new blue and melancholy air; but how much interest have we in the news that the creations of the young Negro composers, William Grant Still or William L. Dawson, are being played by the great symphony orchestras of the country, the New York Philharmonic or the Philadelphia symphony? It is not common knowledge among the readers of Negro papers that the British broadcasting company, the largest in the world, is using this music."

FEB 22 1941

The author suggests that the college set about to correct the deplorable state of musical knowledge by exposing all college students to the best and highest expressions of musical ideas until the students reach the stage of proper appreciation for themselves.

He conclude. "We are in dire need of an awakening among our people to the importance of a greater interest in the means of culture, and to the need of a close study of our heritage in the world of music. The college should cultivate an insuperable desire to develop that heritage and the artistry of our people to the highest possible degree."

Telegraph
Macon, Georgia

'Sinners' Songs Ring As Festival Warms Up

MAR 8 - 1941

By AL RICHARDSON

FORT VALLEY, (AP—In the heart of Georgia's peach country musically-minded Fort Valley State College for Negroes is cultivating "sinners' songs" at the "grass roots of the blues."

When the sap rises in the trees, the back country Negro throws new energy into the secular folk music, the stomp rhythms and the quavers of such as Careless Love, the tunes the Negroes know as "sinners' songs."

But Fort Valley College President Horace Mann Bond is convinced that in these melodies of the musically untutored Negro lies an undervalued heritage of his race. To encourage its preservation and development at the source, he instituted the college's folk music festival last year.

Today the festival is in full swing with old blues maestro William C. Handy as principal listener-in.

MAR 8 - 1941

Afoot, by [illegible] and by bus the rural troubadors came from miles around to give their all in the festival's opening last night. Recording instruments ground away and the more significant recordings will go to the Library of Congress.

Washboards, skillets, harmonicas, a "banjo" made from haywire strung on a plank and played with the aid of a pop bottle all were made to yield up gay or mournful tunes.

Balding, half-blind old Handy tapped a foot and grinned.

"They're happy as Paderrewski," he said.

MAR 8 - 1941

Then Handy swung out his old trumpet, muted it and moaned out his St. Louis Blues.

He was happy, too.

New York Times
New York, N. Y.

CONCERTS AND RECITALS

THE outstanding novelty in this week's schedule is the program of ritual and folk dance and song, by a Haitian group of fifteen from Port-au-Prince directed by Mme. Lina Mathon-Fussman and brought to this country for the National Folk Festival in Washington [illegible] by President-elect Elie Lescot of Haiti. For a while it was feared that New York would not get to see the group, which will only be in this country for two weeks, but their appearance at the Washington Irving High School on Wednesday [illegible] arranged by the New York City Association of Teachers of Health and Physical Education. The company sails for home the following day.

MAY 4 1941

MAY 4 1941

New York Age
New York, N. Y.

40a

THE CHRISTIAN SCIENCE MONITOR AND THE NEGRO

COMMENTING EDITORIALLY on the recent Bok Award to Marian Anderson, The Christian Science Monitor said in its issue of March 20.—

APR 12 1941

Some day we shall have progressed to the point where our newspapers will simply state: "Isaac Cohen gets award . . ." or "Ruth Brown wins prize for . . ." without the necessity of mentioning race or color. In the meantime we can be grateful that certain intelligent groups charged with the duty of awarding prizes for accomplishment are advance enough to form their judgment on merit alone.

While the practice of identifying the race or color of Americans other than Caucasians is confined largely to the daily press, this practice is also sometimes found even among our Negro weeklies. We think that the time is at hand when the Negro press, since it is published in the interest of Negroes and most of its news is about Negroes, cease this practice.

APR 12 1941

On the other hand, the Negro press is forced at times to identify Negroes who have done something praiseworthy to counterbalance those of our race identified in the crime stories that appear in the daily press. Generally speaking, however, stories that appear in The New York Age are understood to be about Negroes unless otherwise identified.

Child Prodigy Plays for 1,800

Afro-American
Baltimore, Maryland

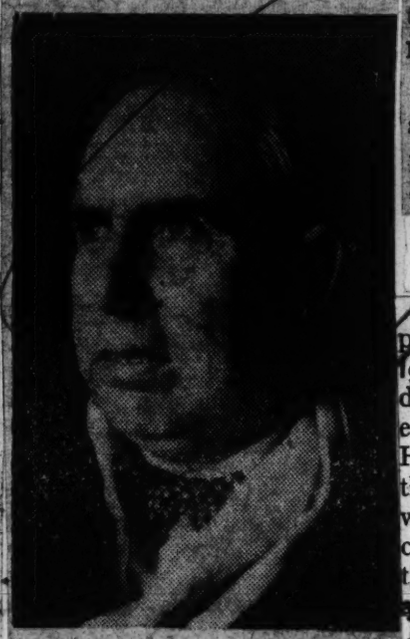
FEB 8 1941



Blanche H. Hutton, seven-year-old prodigy, who thrilled the 1800 spectators that attended the History Week program given at the Barrett Junior High School of Philadelphia, on Tuesday, is shown above with Dr. Lewis Rohrbaugh, supervisor of the WPA program and Dr. Carl Wise, who points out a musical score that he requested her to play. The program was presented by the WPA Education-Recreation Program in co-operation with the school.

The Daily Worker
New York, N. Y.

Dreiser to Greet Foster at 60th Birthday Rally; Paul Robeson to Sing



THEODORE DREISER



PAUL ROBESON

Theodore Dreiser, famous American novelist, will greet the Madison Square Garden celebration in honor of William Z. Foster on Monday evening, March 17.

And Paul Robeson, great Negro baritone, will sing, the committe in charge of the celebration announced yesterday.

The Garden meeting will commemorate the sixtieth birthday of the chairman of the Communist Party.

MAR 8 1941

It will also be a mighty demonstration of protest against the imprisonment of Earl Browder, general secretary of the Party.

Time
Chicago, Illinois

JAN 27 1941

Possessed of his first U. S. citizenship papers, osseous little Russian Composer Igor Stravinsky plopped already to be deep in U. S. musical sociology. Cried eager Igor: "I love swings. It is to the Harlem I go. It is so sympathetic to watch the Negro boys and girls dancing and to watch them eating the long, what is it you call them, frankfurters, no—hot dogs—in the long rolls. It is so sympathetic. I love all kinds of swings."

JAN 27 1941

New York Times
New York, N. Y.



FEB 23 1941

Libsohn-Ehrenberg
Golden Gate Quartet.

40a-1941

LaGrange, Ga. News
January 21, 1941

NEGRO TENOR TO SING HERE

Appears February 2 At McGregor Street School Auditorium

George Matthews, prominent negro tenor, will sing at the McGregor street school auditorium Sunday February 2 at 3 p. m., under the auspices of St. Elizabeth's Mission Plan, it was announced today.

The singer opened his current season with greater achievements than ever before in his three years of concert singing. In the estimation of music lovers he has reached a very high level of distinction, and is today the most satisfying Negro tenor in the country. There is a very general feeling that he is now at a zenith such as Roland Hayes held not so long ago.

A native of North Carolina, Matthews has achieved success all over the country, beginning with a brilliant performance at the Century of Progress Audition in Chicago where he won first prize over 500 contestants.

That conspicious feat came as the result of a remarkably lovely voice, finely trained, splendidly used.

His repertoire is unusually broad, ranging from arias from Bach and Handel, through the modern opera, reaching a rare peak of excellence in the historical spirituals of his race.

The general public is urged to attend the concert here, and it has been announced that there will be special reserved sections for whites who desire to hear the nationally-known singer.

Anniston, Ala. Star
January 26, 1941

NEGRO SINGERS PLAN CONCERT FOR ANNISTON

"Wings Over Jordan" Singers To Be Presented At 17th Street Baptist

Widely-known soloists will be featured in the concert to be presented by "Wings Over Jordan," at Seventeenth Street Baptist Church on February 5, at 8:15 o'clock. These singers are members of the 35 voice chorus, founded by the Rev. Glenn T. Settle, pastor of Gethsemane Baptist Church in Cleveland, Ohio, and directed by Worth Kramer, former program manager of Radio Station WGAR in that city.

This group will be presented here under the auspices of the Seventeenth Street Baptist Church, Friendship Baptist Church and the Cobb Avenue High School.

Olive Thompson and Paul Breckenridge, soprano and tenor, are the solosits who have received the greatest acclaim in more than 200 cities which "Wings Over Jordan," has visited. Miss Thompson, who is 22 years of age, believes that the greatest singer of all time is Marian Anderson, popular Negro soprano, who has appeared in innumerable concerts and is in constant demand for personal appearances. In addition to Breckenridge, she also has another cousin in the choir, and her mother is a member of the group.

Twenty-year-old Paul Breckenridge does not offer any comment about contemporary singers, but states that he hopes to become the greatest tenor soloist of the day. Both he and Miss Thompson point out that their favorite spiritual, of all the selections in the "Wings Over Jordan" repertoire is "He'll Understand and Say, Well Done." Miss Thompson will sing this selection in the forthcoming concert.

Williette Firmbanks, 29-year-old contralto, is also a popular soloist with the "Wings Over Jordan" group. This featured member of the chorus was born in Hobson, Alabama. Before joining the Gethsemane Choir, her only musical training was four years of piano study while in Calhoun County Training School in Alabama. Mrs. Firmbanks has one son, Luther, age 12, and is a member of the "Wings Over Jordan" office staff when the choir is in Cleveland.

Miami, Fla. Herald
January 19, 1941

300 Will Take Part In Negro Song Program

More than 300 negro singers, including high school choruses, church choir and quartets, will take part in a benefit musical program to be given at 8:15 p. m. Jan. 30 in the Booker T. Washington High school, 1200 N. W. Sixth avenue. Proceeds will go to the Dunbar library branch for Miami negroes and the Holsey Institute for underprivileged negroes, located at Cordele, Ga. Seats will be reserved for white patrons.

Birmingham, Ala. News
January 16, 1941

Negroes To Give Program

Outstanding local Negro choirs and musical talent will be heard in a one-hour program at the Slossfield Community Center at 3:30 p.m. Jan. 26. The Rev. H. A. Peevy is chairman of the event. M. T. Formiss is supervisor of recreation.

Humboldt, Tenn., Courier-Chronicle
January 9, 1941

Interesting Program Given On Indian And Negro Folk Music

The Humboldt Music Club met in the home of Mrs. Will Hamilton on Wednesday afternoon, with Mrs. George Craddock and Mrs. Geneve Aull as the assisting hostesses.

The meeting was opened with the reading of the Club Collect and the singing of the Federation Hymn. These were led by the club president, Mrs. Aubrey H. Williams, who was in the chair.

During the business session plans were formulated for the State Meet of the Federated Music Clubs whch will be held in Humboldt in April. It was also decided to have a Spaghetti Supper sponsored by the Club in the early future, to raise funds for the entertainment of the visitors. Tickets will be placed on sale.

The program of the afternoon had for its theme Indian and Negro Folk Music. Solos, characteristic of these types of songs were sung by Mrs. J. Richmond, Mrs. Aubrey H. Williams and Mrs. Roscoe Stobaugh. Group singing of folk songs was enjoyed by all. The study course chapter was given by Mrs. Carey Hill.

The hostesses assisted by Mrs. Hamilton's daughter, Miss Martha Hamilton, served a salad plate with hot tea.

Atlanta, Ga. Journal
February 6, 1941

Lew Ayers Pays Visit To Bing Crosby, Et Al

Henry Aldrich Falls for His Teacher; Dr. Damrosch Plays Bizet and Wagner

By ERNEST ROGERS

Lew Ayers, the young fellow who leaped to movie stardom from posing for collar-ads, and Paul Robeson, the famous Negro singer, will participate in the Music Hall doings with Bing Crosby, Bob Burns, Connie Boswell, John Scott Trotter and the others over WSB this evening at 8 o'clock.

Mr. Ayres, it is pointed out, will form quite a contrast with the Great Crosby who, it is averred, never bothers to swathe his neck in a collar. Bing is firm in preferring his out-board shirts and will not argue with Lew about questions of haberdashery.

Robeson has not announced his musical numbers but will sing, as customary, songs in keeping with the great reputation he has made on numerous concert tours and on Broadway.

Bing will sing "The Blues My Naughtie Sweetie Game Me," "The Moon Won't Talk," Brahms' "Lullaby," Lazy River,' and "Song' of the Islands.' Connie will sing "Ampola" and "Silver Threads Among the Gold" with Bing if the rights are cleared by broadcast time. The Trotter aggregation will do their special arrangement of "Intermezzo."

* * *

Henry Learns

Henry (Coming Mother!) Aldrich will find himself in a kind of difficulty during the broadcast over WSB this evening at 7:30, when he falls in love with one of his teachers.

Henry's parents are much concerned when he announces his intention of transferring from medieval history to the typing class, especially when they learn of his romantic leanings toward its teacher. Their concern, however, is mild compared to Henry's when he effects the transfer, only to learn that his idol has left for a teaching berth in another town. And—the class is all girls!

Original music will be directed by Jack Miller.

Columbia, S. C. State
February 4, 1941

Songs Touch Colons' Pockets

Raleigh, N. C., Feb. 3—(AP)—Substituting a program of Negro spirituals for the usual "long speeches" today won for the Morris Training School for Negroes the first appropriation on record from the pockets of members of the legislature's spending committee.

"In the past we've had long speeches," said L. L. Boyd, superintendent of the school, in his appeal for more funds. "They don't seem to do us much good. We thought we'd bring some of the results of the work at the school."

The School Glee club sang in mellow harmony, "God Save America," and "A Mighty Day" and "Trampin.'" A speech-weary committee cheered and clapped for more, and the youngsters rolled out "Wide River" and "Rock of My Soul."

Committeemen spontaneously dug down in their own jeans and took up a $12 collection for the boys.

Pittsburgh Courier
Pittsburgh, Pa.

DUKE ELLINGTON SAYS DOWN BEAT ARTICLE GAVE WRONG IMPRESSION

FEB 8 1941

LOS ANGELES, Feb. 6—(ANP)—That recent article in Don Beat, the musicians' publication, which has caused repercussions in the Negro press, did not quote him accurately, Duke Ellington, famous orchestra leader and composer, told the Associated Negro Press this week.

The author of the Down Beat interview, Jimmy Gentry, "is a very dear friend of mine, a fair and honorable gentleman, but the article in question was merely an interviewer's impression, not a verbatim report," Ellington said, adding that he is "not angry about it."

Replying to charges published in the Negro press since then that he was developing a white complex, Duke said:

"I am a Negro and I brag about it every day. My band and I are exponents of Negro music. We have established theories proving that Negro music can be created and performed only by Negroes. There is no school of Negro music, consequently one must be born a Negro to reap such joy. What is stollen by others does not even scratch the surface of our virgin, fertile music. The purloined, gilded jewel boxes are empty.

"I told Al Monroe of the Defender and Billy Rowe of The Courier five years ago that I would rather have a degree from a Negro music school than from a white. That still holds good. That is my general attitude, and it should clear up any question of my appraisal of the Negro press versus Down Beat. With me, Negro recognition is paramount.

FEB 8 1941

"As for that series of articles by R. D. Larkin in Down Beat on Negro bands, I read them with disgust. I honestly don't think Larkin is of sufficient importance to get actual financial figures from booking offices, and I did not read what Negro papers had to say tbout Larkin and Down Beat, so I could not have expressed an opinion along that line.

"My band and I are, as always, profoundly grateful and will always be indebted to our friends of the Negro press for the support and honor given us, and more so for the greater cause."

Kansas City Call
Kansas City, Mo.

Too Early to Depict Ordeal Of Negro Composers Claim Correspondent and Counsel

Ted Watson Thinks Secondary Radio Station's Tie-in with ASCAP of Small Consequence

FEB 7 1941

By Ted Watson

CHICAGO. — It is the opinion of this writer that the procedure in depicting the ultimate outcome of name Negro composers is a bit too early in connection with the BMI-ASCAP fued which climaxed on January 1.

According to David Golding, press relation counsel of ASCAP, the smaller stations which have signed with ASCAP are capitalizing on their musical repertoire and are gaining newer and larger listening audiences. He further states that it is his belief the works of colored composers are becoming more recognized.

Specifically speaking, this writer does not agree wholly with Mr. Golding's statement, inasmuch as BMI has contracted more than 455 of the major stations which are operating on the NBC, CBS and Mutual Broadcasting systems, thereby reaching a greater listening audience. Since the close-out of songs written by members of the American Society of Composers, Authors and Publishers, there has been some increase in bookings for orchestra since dance hall operators have a good chance to get some of their younger listening audience away from their radios. This has been only in effect since the first week in January, during which time BMI has overplayed their quota of rcent popular song hits.

FEB 7 1941

Leaders Join BMI

Since it is impossible for ASCAP to garner over a half million dollars in fees charged for music supplied to radio stations and systems due to the 'close-out', we can readily see why a number of colored musicans and 'name band' leaders are joining up with BMI.

Well known compositions of Count Basie, Fletcher Henderson and Lionel Hampton have been brought out in contract form through the Regent Music Corporation, by Broadcast Music, Incorporated. In these catalogues, Lionel Hampton on "AC-DC Current"; "Easy Rhythm" by Jimmy Mundy; "Gin For Christmas" (Hampton) along with "Jivin' With Jarvis" in collaboration with King Cole, pianist. "Levee Lullaby" by Cab Calloway; "Benny's Bugle" by Basie and "Can't You Tell" by Fletcher Henderson. It may be an important factor to recall that Jimmy Lunceford joined BMI during December last year and is the only colored leader who airs his own songs on the air-lanes.

Inasmuch as the entire list of forty-six members of ASCAP are musically concerned, no direct or concise conclusion of the ordeal under which they have beome afflited, can be determined.

Unable to Request

It is the further belief of this writer that colored listening audienecs are not familiar with the works of the race composers and the result is that they are unable to request their favorite songs written by members of the colored musical colony.

Of the more outstanding hit tunes classical and folk songs the following were 'tops' with the general listening audience and were composed by race artists.

"Honeysuckle Rose" and "Keepin' Out of Mischief" by Andy Razaf and Fats Waller; "Stompin' at the Savoy" by Razaf; "In a Sentimental Mood' (Duke Ellington); "Darktown Strutters' Ball" (Shelton Brooks); "St. Louis Blues' (W. C. Handy); "Chariot Jubilee" (Nathaniel Dett); "Ol' Man Mose", Louis Armstrong; "I'm Just Wild About Harry' and "Loving you the Way I do' (Eubie Blake); "Shout Sister Shout' bsy J. Tim Brynum; "Deep River' and "Go Down Moses' (Harry T. Burleigh); "Afro-American Symhphony' by W. Grant Still; "Emaline' and 'I'm Coming Virginia" (Donal Heywood); "Thats How Rhythm Was Born" and "Traveling" by J C. Johnson; If I Could Be With You, etc." (James P Johnson); "Steal Away to Jesus" and "Lift Every Voice and Sing" by J. Rosamond Johnson; "Down Among The Sugar Cane" R.C .McPherson); "Charleston" (Cecil Mack); "The Birth of Jazz" and "Ballin' the Jack" by Chris Smith; "Down Home Rag" (Wilbur C. Sweatman); "Baby Won't You Please Come Home" and "Sugar Blues" byy Clarence Williams; "Basin Street Blues" (Spencer Williams; "Here Comes the Showboat" by Maceo Pinkard; "Running Wild" (Arthur H. Gibbs) and "Shine" by Ford Dabney.

These muiscal selections are the forerunners to all old and modern tunes written by Negro composers as seen through their constant use in screen, stage and radio productions.

Negro Labor News
Houston, Texas

GOLDEN GATE QUARTET AT CONSTITUTION HALL

JAN 25 1941

WASHINGTON, D. C. —(ANP)— Constitution hall, the home of the D. A. R., remembered chiefly as the place where Marian Anderson could not sing, will have a colored group on its stage when the Golden Gate quartet sings there honoring the presidential inauguration.

Officials apprised of the engagement say the D. A. R. has nothing to do with it since this is the president's party and they will not interfere.

New York Age
New York, N. Y.

German Bomb Kills Negro Band Leader In Cafe de Paris

MAR 1 5 1941

LONDON, England — When the Cafe de Paris was struck by a direct hit on the night of March 8, Ken (Snake Hips) Johnson orchestra leader, and a number of his men were among those killed outright. It was one of the worst raids London has had in recent weeks.

Johnson was 27 years old and came to England in 1936 to make a name for himself with his dance band in night clubs and on broadcasts. His nickname came from his habit of swaying rhythmically to his music.

MAR 1 5 1941

The orchestra leader was a native of British Guiana and the son of a physician. His band of 15 musicians was recruited in Barbados, British Guiana, Trinidad, Grenada and Jamaica, all of them were British subjects, although of the Negro race.

Among others killed in the same raid was Martinus Poulsen, one of the owners of Cafe de Paris.

40a-1941

Chicago Bee
Chicago, Illinois

INTERVIEWER'S 'IMPRESSION' SAYS THE DUKE

LOS ANGELES.—(ANP)—That recent article in Down Beat, the musicians' publication, which has caused repercussions in the Negro press did not quote him accurately, Duke Ellington, famous orchestra leader and composer, told the Associated Negro Press this week.

FEB 9 - 1941

The author of the Down Beat interview, Jimmy Gentry, "is a very dear friend of mine, a fair and honorable gentleman, but the article in question was merely an interviewer's impression, not a verbatim report," Ellington said, adding that he is "not angry about it."

Replying to charges published in the Negro press since then that he was developing a white complex, Duke said:

"I am a Negro and I brag about it every day. My band and I are exponents of Negro music. We have established theories proving that Negro music can be created and performed only by Negroes. There is no school of Negro music, consequently one must be born a Negro to reap such joy. What is stolen by others does not even scratch the surface of our virgin, fertile music. The purloined, gilded jewel boxes are empty.

"I told Al Monroe of the Defender and Billy Rowe of the Courier five years ago that I would rather have a degree from a Negro music school than from a white. That still holds good. That is my general attitude, and it should clear up any question of my appraisal of the Negro press vs. Down Beat. With me, Negro recognition is paramount.

"As for that series of articles by R. J. Larkin in Down Beat on Negro bands, I read them with disgust. I honestly don't think Larkin is of sufficient importance to get actual financial figures from booking offices, and I did not read what Negro papers had to say about Larkin and Down Beat, so I could not have expressed an opinion along that line.

"My band and I are, as always, profoundly grateful and will always be indebted to our friends of the Negro press for the support and honor given us, and more so for the greater cause."

Murfreesboro, Tenn. News-Journal
January 26, 1941

Negro Choir To Present Musical Concert Tonight

The choir of the Key Memorial Methodist Church for Negroes will give a musical concert at the church tonight at 8 o'clock.

The choir will be assisted by outstanding musical talent of Murfreesboro and vicinity. The program will include solos, Negro spirituals and melodies.

No admission will be charged.

Birmingham, Ala. News
February 10, 1941



MUSICIAN DIES—George A. Miller (above), widely-known composer, whose work has brought Negro music to the fore, died Sunday afternoon at his residence at 1421 South Fourteenth Street.

Authority On Negro Spirituals Passes

Geroge A. Miller, 69, Birmingham musician and composer, who had become widely known for his work with Negro music, died Sunday at his home, 1421 South Fourteenth Street.

Mr. Miller, an engineering expert, had devoted much of his time to music in recent years. A native of South Carolina, he was a member of the Musical Round Table of New York City and had written a series of articles on music for The Birmingham News-Age-Herald.

In 1938, a symphonic suite based on Mr. Miller's compositions and orchestrated by G. A. Brower, was played for the first time by the Birmingham Civic Symphony Orchestra. It was named "Sylvania," after Mr. Miller's ancestral home in Anderson County, South Carolina, where he had learned Negro spirituals as a child.

A resident of Birmingham for several years, Mr. Miller was adjutant and chief of staff of the Southeastern Division of the Sons of Confederate Veterans.

Surviving are his wife; two sisters, Mrs. Carroll Miller Sutton and Mrs. Mae Miller Dunbar, and a cousin, Mrs. Lily Strickland, all of New York City.

Services will be held at 10:30 a.m. Tuesday at Ridout's Chapel. Burial will be in Elmwood Cemetery.

Pallbearers will be H. H. K. Jefferson, Frank Butler, Mike Hoke, William Pitts, Charles A. Fell and T. J. Boone. Honorary pallbearers will be Carl Wittichen, Edward Rice, Henry Cobb and W. R. Gignilliat.

Atlanta, Ga. Journal
February 8, 1941

MENUHIN AGAIN DELIGHTS HUGE CONCERT CROWD

Master Musician Proves He Has Left The Lot of Prodigy

By FRANK DANIEL

Again Yehudi Menuhin's masterful musicianship greatly impressed the large audience which assembled at the Atlanta Auditorium Friday evening for his concert, postponed from its scheduled date last November.

If there had been any reason to remind the audience that Mr. Menuhin has been delivered from the prodigy's lot, and has now a full and mature command of his violin, the program might have served such a purpose, for it included famous compositions of two other prodigies—Tartini and Paganini—who continued to grow musically after their early fame.

The first number was Kreisler's arrangement of Tartini's Sonata in G Minor, the Devil's Trail, which is almost more Kreisler than Tartini, and a flashing work, well placed on the program to precede Bach's Sonata No. 1 in G Minor. Here, without accompaniment, was exalted music nobly played, and magnificent testimony of Mr. Menuhin's powers.

The second half of the program opened with the other ex-prodigy's composition, Paganini's Concerto in D Major, Opus 6, in which Herdrik Endt, at the piano, again joined the violinist most effectively. Mr. Menuhin avoided any arrangements, employing the original text. He played the concerto to commemorate the centennial of Paganini's death.

The Paganini concerto was wholly ingratiating, and the rendition was wholly engratiating. The last section of the program offered Kreisler's arrangement of Dvorak's "Negro Spiritual Melody" from the New World Symphony, Kreislers "La Chasse" and "Caprice Viennois," the Hartmann arrangemtnt of Debussy's "La Fille aux cheveux de lin," and Sarasate's dazzling "Caprice Basque."

Encores included Kreisler's "Schoen Rosmarin," Achron's "Hebrew Melody," Bazzini's "Dance of the Goblins," Heifetz's arrangement of Dinicu's "Hora Staccato," and Schubert's "Ave Maria."

Chattanooga, Tenn., Free Press
February 2, 1941

Tatum D.A.R. Hears Music

"AMERICAN MUSIC" was the subject for the Judge Howell Tatum Chapter of the Daughters of the American Revolution at the meeting held Saturday at the Read House. The history of it was outlined by Miss Judith Smith.

A talk on Negro spirituals was given by Miss Frances Oehmig. Miss Mary Louise Gilliam, junior president of the group, chose Phillip Sousa, the composer, as her subject. A talk on "Yankee Doodle" was presented by Miss Frances Crowell. Miss Mildred Hall Nix, senior president, gave a short history of the composers, MacDowell and Stephen Foster.

The meeting was closed with the group singing American songs, accompanied by Miss Shirley Christian, of the John Ross Chapter of the D. A. R.

Atlanta, Ga. Constitution
February 2, 1941

Study Class Meets.

At the weekly meeting of Thomasville study class an appreciative audience of members and visitors enjoyed a program of Negro music and readings presented by a quartet from St. Thomas A. M. E. church. The unique place of Negro music in the world and its effect on the singers was explained by M. L. Walton, a member of the quartet with O. C. Chappell, C. E. Brown and William Watt.

Mrs. Homer Williams recited the story of the effect of music as told by an old Negro woman. This story illustrated the emotional and imaginative nature of the Negro as well as the love of the beautiful in life.

Knoxville, Tenn. News Sentinel
February 9, 1941

NEGROES TRY TO GET MUSIC SPECIALIST

Efforts will be made to arrange for Dr. Clarence Cameron White, music specialist with the Colored Bureau of the National Recreation Association, to spend several weeks here promoting interest in music among Knoxville Negroes.

The excutive board of the Knoxville Negro Recreation Council has agreed to try to bring Dr. White to Knoxville, preferably next October. The entire Council will meet Feb. 21 to discuss the matter further.

Daily World
Atlanta, Georgia

FEB 9 - 1941



Christ in the Crisis

Dedicated to the observance of Race Relations Sunday, February 9, 1941, marking Interracial Brotherhood Month.)

FEB 9 - 1941

FEB 9 - 1941

40

19

Across the oceans, from old lands
Where freedom sinks in starless night,
Pale hope, with lacerated hands,
Gropes towards the New World for the light.

London ablaze, fair Paris cowed,
Gibraltar shocked, Rome tyrant-bound,
Europe's most precious culture bowed
In hungry terror under ground!

From Norway to the torrid wastes
Of Africa, by ship and plane
And battle line, destruction hastes,
And reason seeks a home in vain.

Foul bigotry alone is free
To scoff at God and render youth,
What man was never meant to be,
A savage thing at war with truth.

And he who clings to self-control
Against all tyrants, whose last breath
Must still attest the sacred soul,
Will walk companionate with death.

O tortured Europe, where begins
The root of all thy plaguing, where
Does retribution trace the sins
Implicit in thy stark despair?

The sin of all the sins, the root
Of shattered Europe's flaming wreck,
Is that one man should set his foot
Upon a fellow-mortal's neck.

And, O America, my land,
By what infallible decree
Will they find succor at thy hand
When the torn nations turn to thee?

By this alone, that here we swear
Freedom shall live, whate'er the cost,
And that no human soul shall wear
The chains that come with freedom lost.

And, though the mad dictators chafe
And froth their threats, here we declare,
No nation on the earth is safe
Till men find freedom everywhere.

And as they come, the refugees,
Einstein or Mann, the royal dame,
Pauper or child, to all of these
The boon we offer is the same—

This freedom-starred democracy
Which men of every race and creed
Have wrought in conscious unity
To serve a universal need.

For when the thunderhead is past,
When tyranny is stricken down,
And peace re-builds the world at last,
Democracy will be its crown.

Then the great miracle will be
That *He* who long ago could say
The truth would set man's spirit free,
Had led the battle all the way.

Lucie Pinckney Hill

LUCIE PINCKNEY HILL

Copyright, 1941, The Federal Council of the Churches of Christ in America, Inc., New York City.

The Union
Cincinnati, Ohio

HANDY!

Composer of Memphis Blues Revives It in Original Form.

FEB 20 1941

By DOUGLAS Gilbert, Staff Writer

New York, In World-Telegram, Jan. 14—If the name—W. C. Handy—only fringes your memory that is all right. But the St. Louis Blues ought to come into your consciousness. Handy wrote that. Also he wrote Memphis Blues, a better song and more important. ***

A lot of things happened to Memphis Blues. Handy had it copyrighted in 1912 and then let it go for $50.***

Now there will be no more of that monkey business. Handy has renewed the copyright, which expires this year, in his own name. And to a piano arrangement and a new set of lyrics, both by J. Russell Robinson, he is now issuing his original composition. ***

Memphis Blues was written as a campaign song for Ed Crump, Memphis politician who was, can and probably will call himself Mayor, whoever holds office, 'til the day he dies. Originally it was called Mister Crump. The part of the lyric that enlivens this feature, of course, is folk lore, and unfortunately, was expurgated by Robinson, who had no other choice.

FEB 20 1941

Handy is justly called the "Father of the Blues," but his rating, after we're gone, will be even higher as a folktunist. Every one of his pieces smacks of sweat, toil, glory, sorrow and sunlight and were born of expressions that depict them. ***

Handy is the white man's Negro psalmist. The life he sings of, and its reconciliation, is of a broad humanity, racial, yet universal in its understanding.

He went into all thos pretty thoroughly in his book, Father of the Blues, which Macmillan will publish in February or March. It is more than Handy's autobiography; it is a trumpet blast, tumbling down the walls of the commercialism that has made our popular music a thing of agents, owners and dopes.

Atlanta, Ga. Journal
February 24, 1941

Four Selected for Concert Audition

Georgia auditions of young musicians competing for places in Leopold Stokowski's All-American Youth Orchestra have resulted in the selection of four boys and girls who will play before the conductor in March, it was announced Monday.

The Georgia state winners, who will compete at that time with state winners from Florida, South Carolina, Mississippi and Alabama include Robert Harrison, University of Georgia, violin; Vernon McLean, Morehouse College, violin; Mayellyn Williams, Brenau College, tympani; Lawton Powell Jr., Emory University, oboe.

Those selected by Conductor Stokowski will be taken on a tour of Canada, Mexico and the United States in an extension of the Good Neighbor polity through music.

State auditions were conducted by the Georgia National Youth Administration.

40a-1941

Pittsburgh Courier
Pittsburgh, Pa.

Professor Of Music Defends Spirituals; Flays Misuse Of Negro Music Today

Cites Examples and Experiences With Famed Fisk Jubilee Singers—Charges Churches and Pastors Are Participants In Demoralizing Use of the Race's Greatest Artistic Heritage.

APR 5 - 1941

By PROF. R. HAYES STRIDER
Lincoln-Grant School, Covington, Ky.

Last year it was my good fortune to win the W. C. Handy award for 1940 after writing an essay entitled "The Evolution of Negro Music." The Pittsburgh Courier was my main source for the study of contemporary Negro music.

Last year there was quite a run of articles on the swinging of Spirituals. The Spiritual is the greatest heritage possessed by the Negro today and the least used. It was my pleasure toserve as Director of Jubilee Music at Fisk University for two years. It is an undisputed fact that this institution took the first steps toward the preservation of Spirituals. It is a custom there to end the Sunday services with some Spiritual in its original form i. e. chorus, verse, chorus with little or no variation. I was accompanist for the Men's Glee Club under the direction of John W. Work, Jr. The presentation of Spirituals by this group has held audiences spell-bound from the small town groups to the vast assembly of Notre Dame University. The diamond horseshoe at Carnegie Hall, New York City and every audience on the tour of the sixty voice a cappella choir were equally appreciative of the value and excellency of presentation in the Spiritual.

In spite of what Fisk and other forces have done, the spiritual as a means of religious expression is fast loosing the place it rightfully deserves—in every Negro service in the country. Is it true that the Afro-American has reached the place where he cares not to think of what his ancestors went through to make his present condition possible?

APR 5 - 1941

What is taking place today in the field of Negro Church Music? This is indeed a very easy question to answer because we all know that the market has been flooded with hundreds of "so called" spirituals which are in reality nothing but popular song types fitted with sacred thoughts. The composer or composers of these sheets had but to read on the subject of musical terminology and he would never have called these "what have you" compositions, Spirituals. There are only two types of song, the art song, composed, and the spiritual.

Accompaniment to these numbers is identical to that heard in a "joint" gracing the slums of any town. I attended a concert not so long ago where these songs were to be featured and I must say that I've never been more chagrined than I was at the conduct of the artists. The featured soloist used a style like unto that of Mamie Smith, "Ma" Rainey or any other blues singer. Others have used full jazz orchestras with crashing cymbals, out-of-tune saxophones, blasting trumpets, very noisy drums and eccentric piano playing. It appears to me that the mixture of dance music and religion is the first sign of a return to cannibalism.

I was acting as organist in a large church when one of these sheets was first placed in my hand. I labored to alter the "jazzy" qualities of the number but the director looked at me and said; "as written, more rhythm." The church walls resounded with the perpetual movement of the pedals and the unbalanced harmony coming from the manuals. All of this was so unorthodox that my inner self called it a revolt against all that I had studied for two degrees at Fisk.

It is evident that we are not striking at the right place. As bad as the jazzing of spirituals may be, the worst sin is that of wholesale acceptance of so-called spirituals by the church of today.

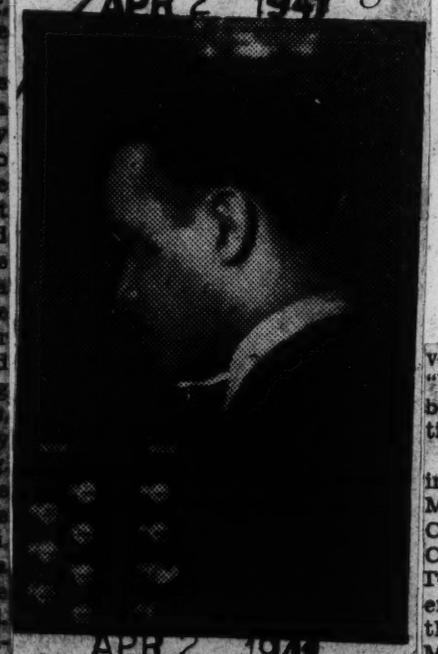
APR 5 - 1941

In a recent convention of the Episcopal Church, several Negro spirituals were placed in the New Edition of the Hymnal which itself is many centuries old. I hope to see the day when Baptist, Methodist and all other denominations outlaw the outlandish composed numbers and use the truly beautiful spirituals both in their original and arranged form. The latter has many outstanding contemporary composers in such men as Harry T. Burleigh, R. Nathaniel Dett, William Dawson, John W. Work, Jr., and many others.

Advertiser
Montgomery, Ala.

Here Friday Night

APR 2 1941



APR 2 1941

ORRIN SUTHERN H, organist, who will appear on the program of the musicale of the Association of Teachers of Music in Negro Schools at the City Auditorium here Friday night. Mr. Suthern has a long list of achievements as a musician, and was at one time connected with Tuskegee Institute.

Advertiser
Montgomery, Ala.

Suthern On Program At 'Bama State

APR 2 1941

Celebrated Organist On Tuskegee Staff Once, Now In Florida

"I do not know of another organist who has impressed my mind with the suggestion of poetry," once said Eugene Stinson, music critic of The Chicago Daily News of Orrin C. Suthern, director of music at Florida A. and M. College, who will be featured as one of the accompanists in the "Death of Minnehaha," which will be presented at the local city auditorium here Friday night by visiting artists attending the annual convention of the Association of Teachers of Music in Negro Schools.

Justification of this high praise of Mr. Suthern is found in his long achievement record as an artist, some of these being: He has been the only member of his race to play as guest recitalist six times at Orchestra Hall in the Summer sessions of the University of Chicago; listed in the new "Who's ... in Music, Inc.;" and to be under co... act with the Musical Artists Bureau of New York City.

He has appeared as organ recitalist in such famous halls as the Cleveland Museum of Art, Masonic Temple, of Chicago, Severance Hall, Cleveland, Carnegie Hall of Carnegie Institute of Technology, Heinz Auditorium and others. Such churches as Trinity Cathedral, Cleveland, St. Phillips, St. Mark's, and St. Martin's Churches of New York City, and St. Johns of Youngstown, Ohio. Many famous schools have also heard him on more than one occasion.

Mr. Suthern's preparation was at Western Reserve, Cleveland Institute of Music, Flora Stone Mather College, Northwestern University, and several distinguished individuals of high musical attainments.

He numbers on his long list of posts of professional service Tuskegee Institute and City of St. Jude, assisting with the famous Tuskegee choir at the former and training a mass chorus which officiated at the opening of the latter.

APR 2 1941

Tickets for the musicale in which Mr. Suthern is appearing here are on sale at Jesse French, Dean's Drug Store, Pitts Drug Store and the college financial office.

Columbia, S. C. State
March 22. 1941

'WE HAVE WITH US TONIGHT.'

The Charleston Society for the Preservation of Spirituals will sing at Drayton Hall tonight for the preservation of something else that's worth saving—the Hampton-Preston mansion. These singers from the city by the sea are extraordinarily interesting as individuals, and as a group. The songs they will sing are the primitive songs of the Carolina Negro—not the sentimental, obvious and over-worked spirituals or imitation spirituals. This group sings, with great charm and faithfulness and power, the barbaric melodies of slave days, of indigo days, of sea island cotton days. The State knows of no singers of spirituals whose work is more authentic. The attitude of the Charleston singers toward the songs they have rescued from oblivion is an attitude of respect for the revelry and the reverence of the early Carolina Negro, a master of penetrating, contagious rhythm.

The Times
London, England

Fire (The Ink Spots; Decca). No. 1 on the jukes and networks, beautifully sung by Decca's four Negroes, who used to be $15-a-week theater porters.

Flamenco Music (Jeronimo Villarino; Musicraft album). Fiery Spanish guitar work and shouting by a nightclub gypsy.

Richard Dyer-Bennet, Lute Singer (Keynote album). Minstrelsy by a light-voiced youngster (TIME, Oct. 13), ranging from the 17th-Century *Golden Vanity* to a current Anzac favorite, *The Swagman* (or *Waltzing Matilda*).

Deep Sea Chanteys and **Sod Buster Ballads** (Almanac Singers; two General albums). In the former, the vagrant, gusty Almanackers toss off *Blow the Man Down, Blow Ye Winds High-O*, etc. The other set is a random survey of such Americana as *Ground Hog* ("Up comes Sal with a snicker and a grin, Ground Hog grease all over her chin").

Pittsburgh Courier
Pittsburgh, Pa.

PHILLIPPA SCHUYLER PREPARES FOR CONCERT TOUR WITH VIGOR

APR 12 1941

Youthful Celebrity Brushing Up On Scores of Compositions To Play Before Audiences Distributed Over Nine States.

NEW YORK, April 10.—Phillippa Schuyler, who is almost as much of a national celebrity at the age of nine as her illustrious father, George Schuyler, noted author and Courier columnist, was so busy this week with preparations for her approaching concert tour that she barely could spare the time for an interview.

"I know you think I'm horrid," she explained apologetically. "But I have to brush up on seventy-five compositions of my own in addition to others by Mozart, Bach, Chopin, Scarlatti and Greig.

As I understand these concert tours, it is always best to prepare for every eventuality. I have simply made up my mind that I will not do any entertaining between now and the time my tour begins.

Somewhere in the Convent avenue apartment house in which she lives, a radio was playing. Phillippa tilted her head ever so slightly, and then she reached for a pencil ever handy on the piano and proceeded to jot notes on a sheet of ruled music paper.

"I get ideas for my compositions from radios and other noisy things," she said. "That's about the only use I have for noise. I convert my impressions into musical moods and then I give them words of my own. That's the way I composed such numbers as 'The Story of the Machine,' 'The Men at Work,' and 'The Toy Makers' Ball'."

APR 12 1941

Phillippa, who first started composing at the age of three, will begin her tour at Hampton Institute, Va., on April 17, and will continue the concert series on successive week-ends until the end of June, by which time she will have been heard by audiences in nine States.

She will be in Wilmington, Del., on May 4; in Lexington, Ky., on May 10; in Dayton, Ohio, on May 30, and in Richmond, Va., on June 20. The Lexington concert will be sponsored by an interracial committee, headed by Mrs. Lucy Hart Smith, and will be given in the City Auditorium. In Richmond, the concert will be under the auspices of the nursery schools.

Her repertoire will include the Arabian suite which she composed at the age of six, with particular emphasis on such favorites as "The Cockroach Ballet" and "The Jolly Pig." In addition to the classics of the masters, there will also be a modern group by Poldini, McDowell, Ibert and Stojowski.

APR 12 1941

Phillippa is now in the V-B class in the Annunciation School of the Convent of the Sacred Heart. She was skipped a whole year shortly after the beginning of the school year on the advice of a psychologist who discovered that the work in 6-A was so easy for her that she was getting her usual high marks without the necessity of studying.

The work in the Anunciation School is a year ahead of similar grades in the New York public schools, so that Phillippa is now studying simple geometry, bookkeeping, and the areas of circles. She made a mark of 93 on her first monthly test.

She says she likes arithmetic better than any other subject because it is more true than history, which is often propaganda, and more

Tampa, Fla. Tribune
April 6, 1941

Negro Choir Will Give Program Tomorrow Night

The No. 1 choir of the Beulah Baptist negro church, directed by I. J. Jones, will present a program of negro spirituals at the church, Tyler and Pierce streets, tomorrow night.

It will include "Walk Together Children," "Hand Me Down," "Swing Low, Sweet Chariot," "The Big Bass Viol," "Tramping," and "Just Couldn't Be Contented." The S. O. S. quartet also will sing.

Sandersville, Ga., Progress
April 3, 1941

Negro Musical Given In Tennille Sunday

Under the leadership of Prof. Gearin, the Tennille colored high school chorus gave a musical and literary program Sunday afternoon for the white people of Tennille at the colored Baptist church.

The singers got many applauses from the audience. The church was comfortably filled and the people went away praising the work that is being done by Prof. Gearin among the colored people.

Prof. Gearin is an accomplished pianist and through his efforts the young people have benefited much in this line.

Chattanooga, Tenn., Daily Times
April 9, 1941

NEGRO CHORUS TO SING AT AUDITORIUM, APRIL 18

"Wings Over Jordan," a Negro chorus of thirty-five voices, will be presented in Memorial auditorium April 18, at 8 p.m., by the National Association for the Advancement of Colored People as a part of their cultural committee's program for the year, Dr. P. A. Stephens, president, announced yesterday.

The group made up almost entirely of native-born southern singers, was assembled in Cleveland, O., several years ago, by the Rev. Glenn T. Settle, pastor of Gethsemane Baptist church, and has been heard over a nation-wide radio hook-up each Sunday morning for the past two years on a program known as the "Negro hour."

Soloists to be featured in the concert include Paul Breckenridge and Albert Meadows, tenors; Olive Thompson and Martha Spearman, sopranos, and Wilmette Firmbanks, contralto. The group has appeared in more than 200 concerts in cities in the east and south.

Washington, D. C. Post
April 15, 1941

A STATEMENT TO THE PUBLIC RESPECTING THE PAUL ROBESON CONCERT ON APRIL 25th, 1941, ULINE ICE ARENA

The Washington Committee for Aid to China would like to have it clearly understood:

1. That the Washington Committee for Aid to China and the National Negro Congress are collaborating to make the Paul Robeson Concert a musical event of historical importance to Washington;

2. That the full net proceeds available to the Washington Committee for Aid to China go without deductions of any kind directly to Chinese medical and similar aid to China through the China Aid Council of New York;

3. That all contractural arrangements governing the operations of the Concert are freely open to those of the public who take the trouble to call at the Committee's offices and enquire for them;

4. That there will be no discrimination whatever in the distribution of tickets; any vacant seat may be purchased and occupied by any respectable well-behaved person of any race, color, or sex;

5. That anyone who has accepted sponsorship or patronship of the Concert under any misapprehension as to any of the above facts can, and indeed should, relinquish that relationship at the earliest moment;

6. That anyone who has purchased tickets under a similar misapprehension will have the full purchase price of the tickets refunded upon presenting them to the Office of the Committee.

It should be added that these statements do not reflect in any way a change in any policy of the Committee. They are made because it has come to the attention of the Committee that, as a result of inadequate publicity, some tickets may have been purchased under a misapprehension, and further because the Committee suspects, under the smoke-screen of this misapprehension, efforts to sabotage the Concert.

MORTIMER GRAVES, Chairman,
Washington Committee for Aid to China,
1410 H Street N.W.
REpublic 0865

Miami, Fla. Herald
April 6, 1941

Recital For Negroes At Singing Tower Today

LAKE WALES, Fla., April 5. (AP)—Anton Brees will give a recital at the Singing Tower here at 3 p. m. Sunday for the negroes of Florida.

The program: "America," "Drink To Me Only With Thine Eyes," (English song); "Pale Moon," (Woodforde-Finden); "The Bells of St. Mary's," (A. Adams); "Country Gardens," (Percy Grainger); "Sweet Hour of Pray'r," (W. B. Bradbury); "The Old Rugged Cross," (Rev. George Bennard); "What A Friend We have In Jesus," (C. C. Converse); "Deep River," (negro spiritual); "Nobody Knows the Trouble I See," (negro spiritual); "The Palms," (J. Faure); "Lift Up Every Voice and Sing," (negro anthem); "The Star Spangled Banner."

40a-1941

The Daily Worker
New York, N. Y.

The Almanac Singers Talk About Songs of Worry, Trouble and Fight

OCT 20 1941

By the Almanac Singers

People have always made up their own songs that speak their own mind—telling about their hard work, hard times, courting and hell raising; and poking honest fun at the big rich folks, and the big boss.

Take the grand-dad of all the Negro Blues—rough, mean and honest—Blind Lemon Jefferson's One Dime Blues. That song will bring a crowd or a wayfaring fellow-traveler to a complete stop, and speaks for everybody in the bunch.

Every good man gets a little hard luck some time,
Every good man gets a little hard luck some time,
I said, Every good man gets a little hard luck some time,
You get down and out and you ain't got a dime.

Blind Lemon has branded a deep influence on collectors and spreaders of real American music. And no doubt his influence will be felt in the union situation, because already the One Dime Blues has been changed around just a little and comes out saying:

Every hard working man needs a raise in pay some time;
Go join the Union, and get out on the picket line!

"Folk songs," they're called. Maybe the folk would appreciate it if someone could think up another name, but up to now it sticks. Here's how three of us Almanacs try to say what we feel about these songs:

They're so straight from the shoulder—why, it's like everybody in the hall making a speech.

They're just conversations that you can say over and over without getting tired of it — till you hammer some one single lesson home.

Time flies by; the fancy twists of the composer fall by the roadside; and what endures is only the most important thing, the flesh and bones of the song.

John Steinbeck says it this way in a letter to us: "The most enduring songs are wrung from unhappy people — the work is the song, and the song is the people."

OCT 20 1941

Why Folks Make Up Songs

Isn't that a key secret of why folks make up songs, why other people listen to them over and over ten hundred times, repeat them in the swamps, up through the canebrakes, up in under the tall timber mountains, out across the hot and dusty plains, and wherever working men and women are jammed together in the big towns?

Takes a worried man to sing a worried song;
Takes a worried man to sing a worried song;
Takes a worried man to sing a worried song;
I'm worried now, but I won't be worried long!

Takes a worried man to sing it and it takes a worried man to listen; and everywhere you go you'll see worried people singing their worried songs, but laughing and raising sand, too, because they won't stay worried long.

Anywhere there's worry, trouble, misunderstandig, you'll find plenty of songs. The Union men and women haven't just fallen heir to their Union cards and higher wages. They stopped work, went out on strike, marched on the picket line, and fought wind and weather, hired thugs and vigilantes; and when the deputies searched the pockets of the workers, took pocket knives and other little things away from them, and then blasted into the picket lines with armored gas throwers, and winchesters, the Union people fought back with yells, cheers, cuss words, and fighting Union songs.

The tear gas has petered out, and the smoke is gone with the wind, but the songs are burning like a tall grass fire blown across a mountain in a gale.

The rifle balls of the careless deputies kicked up gravel in the coal mining country around Harlan Country, Ky., and a lady scribbled her answer and sang right back at the guards. The Harlan County widows that gunplay made sang right back at the guards. The Harlan County widows that gunplay made sang right along with her:

I am a Union wom-an!
Just true as I can be!
And I don't like the bosses;
And the bosses don't like me!
So join the CIO, boys, join the CIO!

And the Union organizer that had been chased out of town by the muzzle end of a mob of winchester rifles in the hands of the coal operator's gun thugs, had the guts and the nerve to strap the necessary "difference" into his holsters, and as he marched back into town to be with his wife, children and friends, he made up and sang:

For to welcome the Traveler home . . .
Yes, to welcome the Traveler home . . .
Well, the gun thugs they'll be a waitin'
Just to welcome the Traveler home!

It's a big fight. Bigger than Bunker Hill, Gettysburg. Or Custer's Last Stand. It's got its leaders, from Gene Debs to Mike Quill and Harry Bridges, etc., and its martyrs like Joe Hill, murdered by the Utah copper bosses, and Wesley Everest, framed by the Washington timber trust; and Ella May, who was riding on the back of a truck at Gastonia, singing Union songs, when the deputies and thugs shot her in the back.

It's a big fight. There's traitors and rats, the Homer Martins and the William McQuistions. There's roaring battles, Memorial Day at Republic Steel in Chicago, Bloody Thursday on the 'Frisco waterfront, and street fights in Paterson.

After the vigilante mob had searched their home, looking for their daddy, a good Union organizer, two little girls sat down and made up a militant Union song that's already rung in the ears of more than a hundred thousand Union members:

Come all of you good workers,
Good news to you I'll tell,
Of how the good old Union
Has come in here to dwell . . .!
Which side are you on?
Which side are you on?

Most of all, it's a battle for better times being fought by the guys who turned out the biggest construction job in history. Miners, piledrivers, fishermen, ditch diggers, powder monkeys, cat skinners, bulldozers, farmers, migratory workers, tailors and office workers, and salesgirls, who built this good old United States, and are fighting to keep the people united.

And now the meeting halls and picket lines are booming with a new funny, fighting song called The Union Maid: dedicated to the women and young girls that have played a mighty fine part in winning better working conditions, more money, better eats, clothes, education, living and loving, by keeping the cook stove sizzling, the skillet good and greasy, the tape and bandages on cuts and bruises, and the hot coffee, pie, cake, punch, and cool drinking water rolling along to the man taht's out with the rest of the men:

Well, there once was a Union Maid,
She never was afraid.
Of the goons and the ginks,
And the company finks,
and the deputy sheriffs that made the raid;
She went to the union hall
When a meetin' was called,
And when the legion boys come 'round,
She always stood her ground!

OCT 20 1941

Oh you can't scare me, I'm stickin' to th' Union!
I'm stickin' to th' Union!
I'm stickin' to th' Union!
Oh you can't scare me, I'm stickin' to th' Union!
I'm stickin' to th' Union,
Till th' day I die!

Yes, you can imagine how powerful that's going to sound when the Union people force the landlord to shoot about six of these Union records into the juke box . . . all over the whole country. An the people know their voice and their music when they hear it.

The woods are full of good honest musicians and song writers, artists, and actors of all kinds, who would like to be on the side of the workers in this battle. Why is it that the work of these progressive artists hasn't really grabbed a hold in the Unions?

That's mainly a matter of technique, form, and language. The Unions know good and well that the big boss has used every weapon under the sun to try to crack, separate, and scatter the people apart in every direction. He's hired fake song-writers to keep firing away with a certain more or less well-set pattern of music, like you hear on any of the nickel machines, radios, or movies. But the Union members have long ago marked that stuff as the bunk; they are sick and tired of the floating, mystic, moon struck, sky struck, cowardly, sissified tone of the whole imitation shebang. So they reach in the other direction, toward rough, tough, hard hitting, brave and fighting forms of folk music that are a part of their very blood. And a song like Talking Union will take in wagonloads of nickels, for ten times as long as 90 per cent of the popular weekly hits. The people know, inwardly, that these 'hits' are no part of their working, slaving, worrying, and no solution to their troubles; and so the tunes fall off our backs like water off a greasy goose.

The theater kids in the Youth Congress ask us questions. We had long talks with the members of the Chicago Repertory Theater, Cleveland's UOPWA girls, Oakland steel workers, the scattered members of TAC, and the cream of all the past crops in the progressive theater, from Local 65 in New York, to the Mobile Theater Group in Hollywood. Some of the most talented kids in the country. Tough questions.

Material. Where do we get material?

Your material is the ten million Union men, women, and their kids.

How do we approach the Unions? Who'll pay us? Why don't folks

sing more? It's tough to get people to singing. And the Union officials, they don't like culture, so how do we get past the pie cards?

Which Side Are You on

The Union officials know one thing, and there's two ways of saying it: 1. The history of the Labor Movement has been a hard fought fight, and just one hell of a big misunderstanding—and 2. Any cultural move within the Union must be based on a good understanding of the past fights won, and the fights on hand now, and the fights that are bound to come up pretty soon.

No theater group, or single actor, sticking too close to the cut-and-dried Hollywood tradition which has taken on the shape of an outright conspiracy to keep the peoples' real culture away from them, can hope to hold the attention of a hall of good Union people.

The Almanac Singers, to a member, were at times past interested in the stage, screen, radio, and recordings. To a man, we sifted and sifted the big numbers of ways and means for reaching the people. And after long rambling, reading, going and looking, traipsing around over 49 states, we decided that culture could not be planted across the fence from the Union and be expected to have melons within; but the opposite—that the greatest, most dramatic culture was already like wildfire spreading on the inside of the labor struggle against fascism and low-wage bossism. That's the battle against Hitler and Hitler's kind, and the Union today is the biggest single threat to Hitler's throat.

That's the fight. You know something about it. You want to do something about it in your cultural field. It's easy. There's the Union people and the anti-Union people. Decide which side you're on, and say to your own self. I'm something more than just a disconnected artist—I'm an organizer against hunger and want and hard times. Read up, study, think; go to the Union meetings, read their newspapers, listen to their radio programs. When you do this, the people will keep you so busy fighting along with them that you will never have any spare time to set around wondering how you are going to approach the unions.

(This is an excerpt from an article in "The Clipper.")

Pittsburgh Courier
Pittsburgh, Pa.

Benny Carter Offered $1,000 Month By Shaw

By MAJOR ROBINSON
(Theatrical Staff)

NEW YORK, Oct. 16.—Making a bid for one of the most versatile maestros in the swing world, Artie Shaw has offered Benny Carter a sum said to be $1,000 a month to junk his orchestra and join him as featured saxaphone soloist and arranger. Shaw's move was made known to this department last week in an exclusive interview with the sepia king of the saxophone just after his return from Boston. There he fronted a seven-piece outfit at the Ritz-Carlton hotel, and shared the musical spotlight with Maxine Sullivan.

Whether or not Carter accepted the offer, he wouldn't reveal, but did say he was closely considering it. His hesitation, intimates say, is due to the praise extended to him with his new small piece orchestra, which might see him continuing with it.

A deal has just been completed where he and his orchestra will go into Kelly's Stables on the 23rd of this month for an indefinite engagement. After he closes there, Carter said, he will have reached a decision as to whether to join Shaw or continue with his small band.

If the ofay clarinet king gets Carter, he will have two of the foremost sepia virtuosos in musical circles. Hot Lips Paige gave up his band several months ago and has since been with Shaw playing trumpet and singing the blues. Now on tour, Shaw is breaking attendance records, which in no small part is due to Paige. Wherever they've played Lips has proved the most popular member of the 32-piece aggregation, attested by the crowds crying for his solo work.

Several weks ago, Shaw canceled 32 one-nighters in the South rather than succumb to demands of below the Mason-Dixon line promoters that he leave Paige "up North" when playing the dates. If he left his star trumpeter out of the musical picture, said Shaw, he would temporarily weaken his outfit, which he preferred not to do.

My Day

By Eleanor Roosevelt



WASHINGTON, Tuesday—I feel very content today because we have spent the whole day meeting with the regional directors who work in the nine corps areas to establish the program [illegible] I think, for the first time, that those gentlemen to [illegible] of us in the [illegible] cedures [illegible] standing the work we have to do and the way in which we have to do it.

This afternoon we all met the regional directors of the Federal Security Agency and [illegible] method of co-operation. This was another long step forward.

Of course, we work with many other groups, both public and private. But the programs carried on by the Federal Security Agency, which are long range programs, are in themselves part of civilian defense. Without real co-operation between the Office of Civilian Defense and the Office of the Administrator of Federal Security it would be practically impossible to set up for our volunteers work of permanent value in making this country stronger now and in the future.

Last night, Dr. John Studebaker and Dr. Ambrose Caliver, and several of their assistants, brought over the transcription of their radio program, Freedom's People. The Secretary and Mrs. Morgenthau and Lord and Lady Mountbatten were with us. We all sat and listened with great pleasure to this program, which will be followed by others, all of which I hope will be equally interesting and well carried out.

These programs should bring before the whole people the contribution of the Negro race to this country. I think that many of the Negro people will be surprised to find what a rich cultural heritage is theirs.

After we listened to this program Lord Mountbatten brought in the records of two songs by Noel Coward which have been a great success in London lately. One is called London Pride, and is charming. The other has to be approached with a sense of humor. It was written to stimulate the British government to giving proper consideration and equipment to the home guard. It is fairly satirical, but they tell me it achieved its object and the home guard got the guns it wanted!

Chicago Bee
Chicago, Illinois

COUNT BASIE WILL STAR ON RADIO

Count Basie, the "Jump King of Swing," has just been signed to open a two week engagement at the Theater Boots Strand Theatre on Broadway November 7, during which time the Basie crew will double between the Strand and the band's current location job at Cafe Society Uptown on East 58th street. The Count will be the busiest man in New York all November, because he'll be starting on the new Coca Cola radio program early in November in addition to playing at both the Strand Theatre and Cafe Society Uptown.

With business way off in most of New York's night clubs, Basie is drawing record breaking crowds at the Cafe Society Uptown club and is topping the attendance figures of Glenn Miller at the Hotel Pennsylvania, Benny Goodman at the Hotel New Yorker, Sammy Kaye at the Essex House and holding his own with Vaughn Monroe, America's current box office sensation at the Hotel Commodore. The "Jump King" is in terrific demand in leading band spots from coast to coast.

According to Milton Ebbins of the William Morris Agency, Basie's personal manager, the Count will remain at Cafe Society Uptown through December 20, after which the band will head out on a nation wide theatre tour in a booking of sixteen solid weeks. Basie is slated for a West Coast engagement next spring at the famous Palladium Ballroom in Hollywood, during which time the "Jump King" and his boys will start work in a [illegible] musical film for Columbia Pictures, based on the evolution of Kansas City jazz and the history of its most famous exponent, Count Basie himself!

The current "King of the Juke Boxes," Basie is riding high with a flock of Okeh records, which are the top discs in the nation's coin machines. The Count's biggest hits at present are "Tune Town Shuffle," "One, Two, Three, O'Lairy," "Basie Boogie," "Tuesday at Ten," "Fancy Meetin' You," "Goin' to Chicago Blues" and "Love Jumped Out." Future hits soon to be released by the Count include "My Old Flame," "Tom Thumb," "Something New," "Fiesta in Blue," "I Struck a Match in the Dark," "Take me Back, Baby" and "One Foot in Heaven."

Basie is being set for a flock of guest star appearances on many of the leading commercial radio programs in addition to playing on his own coast to coast sponsored show for Coca Cola, which starts next month. This marks the first time a sepia band has had a coast to coast commercial and it's a mighty lucrative one for the Count!

Time
Chicago, Illinois

Coffee & Cream

Sweet-faced, velvet-voiced Singer Maxine Sullivan, the darling of nightclubs schoolboys and college youths, last week found a new, choicer audience. Sweet-swinging such [illegible]s *Gypsy Tara Allen* and *Who Is Sylvia?*, *café-au-lait*-colored Miss Sullivan was the cream of a "Coffee Concert" in Manhattan's Museum of Modern Art.

The program, called "Salon Swing," included subdued riffs by Benny Carter's Septet, tap dancing by an extraordinary young Negro named Baby Lawrence, songs by Maxine Sullivan, three of them to harpsichord accompaniment. The recital got chastely in the groove when the harpsichord, precisely pecked by willowy, red-haired Sylvia Marlowe, gave forth *Pine-top's Boogie*, rolling bass and all.

The Coffee Concerts serve largely to further the aims of their founder, a musicians' manager, Louise Crane, 28 this week, daughter of the late, rich Governor of Massachusetts, Winthrop Murray Crane. Agent Crane lost a bit on her first series, jacked prices to $2.20 for the second. She is the only agent who specializes in artists who shuttle between concert hall and nightclub. Members of her stable: Tap Dancer Lawrence, a Trinidad dancer and Calypso singer named Belle Rosette, a Negro singing quintet called the Sophisti-chords, three dancing Ecuadorian Indians.

* Stokowski has given two birth dates in *Who's Who in America*. According to the 1924-25 volume, he would now be 59. According to the current one, he is 54.

40a-1941

Chicago Defender
Chicago, Illinois

Philippa Schuyler, Age 9 Wins Piano Guild Medal

NEW YORK. — Participating this week for the sixth consecutive year in the annual tournament of the Piano Teachers Guild of America, nine-year-old Philippa Schuyler won the rating of "highest honors." She received the coveted gold star for the sixth time.

Last year when eight years old, she won a place on the Guild's distinguished students list because she had played repertoires of 20 or more pieces for five consecutive years.

Philippa, who has played week-end concerts in 10 different states since Easter, rushed back to New York to participate in the annual Guild tournament. She is scheduled to play in Richmond, Va., June 20; Winchester, Va., June 22; Durham, N. C., June 23, and Springfield, Ohio, June 27.

Afro-American
Baltimore, Maryland

Swing

By LIONEL HAMPTON

CHICAGO.

Well, when the time came for us to shove off from good ole Chi, it happened:

We didn't want to go! We've made so many swell friends we hated to say au revoir for the next three months. But we'll be back. We open at Hotel Sherman's Panther Room on Friday night, August 29. And thanks to all the Grand Terrace kids and boosters who were so swell to us. Plus the last-night get-together. Something sentimental about last-nights on long runs. It was hard work making the grade in Chi, but we made it



Lionel Hampton

We went to New York from Chi for a few days, before hitting the road to Detroit. There, we played with Don Redman in the agriculture building of the State Fair on Decoration Day. Good seeing Don again. He's a master musician. We didn't know until we reached Detroit that the date was the first occasion for colored to use the Agriculture building.

Saw Teddy Wilson and his cool lads, in New York. Sure was GRAND getting home to Harlem after so long. It was the first trip for some of my boys. Radio City knocked them out completely. And, of course, the usual first thing my wife did was to make a bee-line for Fifth Avenue.

Hidden Talent Abounds

I want to mention the splendid voice of Billy Franklin, in Chi. He's now a WGN artist, formerly of [illegible] A "Mikado," and "Chimes of Normandy." Heard him at [illegible]stra Hall before we left, as soloist.

Chi has a wealth of unknown artists, crying for a break. It's the same the country over.

Often I ask these youngsters what do they think they have to fight for. Half of them sum it up in two terse words; "absolutely nothing!" I think the unfair aviation hand-cut has been the most bitter blow of all to colored youths of our race.

Thanks to Rev. Powell

The Rev. Clayton Powell, Jr., spoke at DuSable High just before we left for New York. Didn't hear him, but wanted to tell him hooray for the smashing Harlem bus victory. Mrs. Bethune spoke in Chi too. Committee of 100 presented her. Mayor Kelly welcomed her. She never tires of thanking us for our efforts to enlarge her music school at Bethune-Cookman. A fine woman.

Series of One-Nighters

We're doing one-nighters throughout the Midwest and the Southwest, but not the West Coast. We'll return to Chi in mid-August to get ready for the Panther Room opening.

If I come to your town, stick around and have a chat with me, kids. Glad to talk with you always.

Afro-American
Baltimore, Maryland

Music Prodigy Wins 6th Honor

NEW YORK— Philippa Schuyler, nine-year-old child pianist, broke her ten-State tour and returned home to appear in the annual Piano Teachers' Guild tournament after a performance at Richmond, Indiana.

Following her appearance here, she will take up her tour later, appearing in Richmond, Va., on June 20; Winchester, Va., June 22; Durham, N.C., June 23 and conclude her concert season on June 27 with a recital at Springfield, Ohio.

Wins Sixth Time

Her performance won for her the sixth consecutive place on the Distinguished Honor Roll and a gold star for her repertoir of twenty pieces. At four she won with ten pieces which she had increased to fifty at the age of six.

However, a law has been passed admitting no more than twenty pieces. But, in spite of the changes, she has kept her reputation at the same high level.

Christian Index
Jackson, Tennessee

WHITE DAILY PAPERS SPEAK IN BEHALF OF MUSICIAN

We are herewith reproducing an Editorial from the *Louisville* (white daily) *Times* which appeared one day last week. The article is in reference to Miss Tella Marie Cole, the brilliant daughter of Mr. and Mrs. I. Willis Cole of Louisville, Kentucky. Mr. Cole is Editor of the *Louisville Leader*, our leading weekly newspaper of Louisville, he is a prominent member of our church and the aggressive chairman of our Chestnut St. Church, where Dr. C. L. Finch is pastor.

Miss Tella Marie is very talented and has been "playing in public since she was 7 years old. She has appeared before the National Association of Musicians in Indianapolis and in Chicago. She has been presented at Kentucky State College, Lincoln Institute, Radio Station WAVE, in concerts in Hopkinsville and Lexington, Kentucky; Memphis, Tennessee and New York. She appeared before Kentucky State College with a recital at the age of eleven years.

Equal Opportunity?

"Tella Marie Cole, sixteen-year-old Negro pianist, must continue her musical education outside of Louisville because the teaching facilities at the University of Louisville School of Music are denied to members of her race and no other comparable facilities are provided for them.

Dean Anderson of the School of Music, who testifies to the girl's extraordinary talent, says it is shocking that she must seek further training elsewhere. Certainly every thoughtful citizen of Louisville must be aware that equality of opportunity, one of the chief shibboleths of democracy, has been set at naught here.

In the case in 1938 of Lloyd Gaines, a Negro, who sought admission to the University of Missouri School of Law, the United States Supreme Court held that he had to be admitted "in the absence of other and proper provision for his legal training within the State."

Chief Justice Hughes, who wrote the opinion, ruled that the State "was bound to furnish him (Gaines) within its borders facilities for legal education substantially equal to those which the State there affords for persons of the white race, whether or not Negroes sought the same opportunity."

It is difficult to see how any other conclusion would be possible under the Constitution or why the considerations that apply to a State and legal education should apply also to a city and musical education. But even though they do apply, a protracted suit might have been necessary to establish this.

Louisville has no reason to be proud."

New York Age
New York, N. Y.

COMPLETE LIST OF NEGRO HONOR ROLL WINNERS IN MUSIC CONTESTS

Philippa Schuyler, the nine-year-old musical genius who has won honors in New York in various musical contests, again achieved the National Honor Roll with highest honors in the recent annual auditions of the National Guild of Piano Teachers, which closed last week at the Hotel Biltmore and at the MacDowell Club, New York City.

This year's auditions, according to Mrs. Irl Allison, organizer and executive secretary of the National Guild of Piano Teachers, are the largest which have been held since the institution was started in 1929. Over 500 children played for four days. So crowded were the registration rolls, that the MacDowell Club and Carnegie Hall had to be engaged in addition to the Hotel Biltmore to accommodate all of those who wished to enter.

Among the Harlem teachers, whose pupils made a brilliant showing in the auditions were:

Arnetta Jones, 301 West 150th street, teacher.

National Honor Roll
With Highest Honor

Florence Brown, 10, 746 St. Nicholas Ave.; June Davis, 11, 246 West 150th street; Alberta Grant, 7, 3[illegible] West 149th street; Leslie [illegible]onson, 14, 246 West 150th street.

With High Honor

Florence Blackman, 12, 456 West 152nd street; Alice Cottingham, 12, 141 West 138th street; June Kainkuck, 11, 232 West 135th street; Millicent Paterson, 10, 746 St. Nicholas avenue; Paul Plummer, 11, 496 West 158th street; William Plummer, 9, 496 West 158th street; Olivia Simmons, 8, 578 West 158th street; Bobbie Stewart, 11, 210 West 157th street.

With Honor

Gloria Abbott, 16, 826 East 167th street; Maxine Dingle, 12, 255 W 143rd street; Ann Gilliam, 6, 163 West 152nd street; Willa Graves, 9, 337 West 138th street; Evelyn Griffin, 15, 2284 Seventh avenue; Katherine Pinckney, 13, 22-19 102d street; Jacqueline [illegible]k, 10, 445 West 15[illegible] street; Ethel Smith, 12, 1[illegible]7 West 152nd street.

State Honor Roll
With High Honor

Betsy Borden, 12, 2444 Seventh avenue.

Wisdom St. Bishop, 2032 Seventh avenue, teacher.

National Honor Roll
With Highest Honor

Marion Benaim, 11, 1106 Union avenue; Joyce Denley, 11, 984 Morris avenue.

With High Honor

Elizabeth Gamble, 16, 244 West 148th street; Clarissa Kirton, 18, 24 West 129th street; Doris Scarlett, 14, 1800 Seventh avenue.

District Honor Roll
With Highest Honor

Joyce Dunlop, 14, 31 East 127th street.

With High Honor

Marie Barksdale, 11, 400 East 165th street; Daisy White, 14, 8 East 127th street.

State Honor Roll
With Highest Honor

Shirley Benard, 15, 310 Convent avenue; Dorothy Gibbon, 16, 659 East 239th street.

With High Honor

Evelyn Childs, 10, 400 East 165th street; Artrelle Harrison, 13, 310 Convent avenue; Barbara Mahood, 10, 818 East 163rd street; Bernice McCullers, 14, 984 Morris avenue; Lorenza Neighbors, 11, 225 West 133rd street.

Hulda M. West, 2041 Fifth avenue, teacher.

District Honor Roll
With High Honor

Scherrell Nelson, 11, 72 Morningside avenue.

Hephzibah Ross, 123 West 122nd street, teacher.

National Honor Roll
With Highest Honor

Nathaniel Jones, 13, 201 West 148th street.

With High Honor

Walter Winter, 10, 20[illegible] West 139th street.

District Honor Roll
With High Honor

Marcia Blair, 9, 118 West 112th street; Catherine Bradley, 10, 346 West 123rd street; Gloria Montague, 11, 215 West 111th street.

With Honor

Verma Hughes, 11, 36 West 138th street; Thomas Jones, 10, 201 West 149th street.

State Honor Roll
With High Honor

Jacqueline Pruitt, 12, [illegible] East 168th street.

Certificate of Rating
With Honor

Susan Nichols, 9, 209 Edgecombe avenue.

Miss Margery Lewis, 8[illegible] St. Nicholas avenue, teacher.

District Honor Roll
With Honor

John [illegible], 811 St. Nicholas avenue.

With Honor

Norma McLean, 9, 211 West 151st street.

Certificate of Rating
With High Honor

Vilma Ashe, 12, 894 Union avenue; Barbara Cusack, 8, 8 East 118th street.

With Honor

Gloria Brown, 14, 14 West 113th street.

Paul Robeson Is Stadium Soloist

Program Proves Concert-Recital

By ROBERT BAGAR.

From Moussorgsky to Earle Robinson went the program at the Lewisohn Stadium last evening with stopovers, along the route at the names of Griffes, William Grant Still and Enesco. Altogether the event proved to be a concert-recital.

Paul Robeson, Negro bass, who had soloed his way through the specially arranged sequence of excerpts from Boris Godunoff and the Ballad for Americans, then took over the limelight completely for a good old-fashioned recital, assisted by Lawrence Brown at the piano. All this before 14,000 enthusiastic [illegible].

Hugh Ross, who conducted, had put together the parts from the Moussorgsky opera, the Coronation Scene, a transitional vignette, derived from that part of the work that begins I Have Attained To Power, and the Death Scene. The orchestration employed was Moussorgsky's.

With the help of 100 voices from the Schola Cantorum and the Eva Jessye Choir, conductor, soloist and the Philharmonic-Symphony Orchestra delivered a performance of this music that left no doubts as to its magnetic qualities. Yet to one pair of ears the best part of it came toward the conclusion where Mr. Robeson's moving delivery of the death phrases earned him a prolonged ovation.

And They Lynched Him on a Tree, Katherine Garrison Chapin's ballad poem, set by Mr. Still, was given a fluent reading. Louise Burge, contralto, disclosed a contralto voice which proved one of the night's major features. Her singing of the lines of the Mother in this work had power, as well as emotional depth.

Mr. Robeson hugely enjoyed singing the Robinson Ballad for Americans. He toyed and got serious by turns with the John Latouche verses to the audience's complete satisfication.

For the recital part of the proceedings the noted basso offered Nobody Knows de Trouble I've Seen, Prayer, Balm in Gilead and It Ain't Necessarily So, besides a host of encores. He could have gone on endlessly, that's how much the gathering liked his work.

The Pleasure Dome of Kubla Khan, by Griffes and the Enesco Romanian Rhapsody No. 1, were the purely orchestral numbers.

MUSIC TONIGHT

STADIUM CONCERTS
Tonight at 8:45
Lewisohn Stadium
Conductor, Alexander [illegible]chs
Soiree Musicales, Suite for Five Movements, from Rossini (first time)
Benjamin Britten
Siegfried Idyl——Wagner
Three Excerpts from Damnation of Faust, Dance of the Sylphs, Minuet of the Will o' the Wisps, Rakoczy March——Berlioz
Overture to The Bartered Bride——Smetana
The Incredible Flutist——Walter Piston
The Afternoon of a Faun——Debussy
Iniciacion, from Liturgia Negra (first time)——Pedro San Juan

GOLDMAN BAND
PROSPECT PARK, BROOKLYN
Tonight at 8:30
Conductor, Edwin Franko Goldman
March, Troyenne——Berlioz
Overture to Tannhaeuser——Wagner
Meditation, from Thais——Massenet
Sextet, from Lucia——Donizetti
Excerpts from Traviata——Verdi
Excerpts from The Masked Ball—Verdi
Trio, Echo Waltz——Goldman
Messrs. Smith, Crisara and Mahoney
Coronation Scene, from Boris Godunoff, Mussorgsky
Finale, A Life for the Czar——Glinka
Excerpts from Andrea Chenier—Giordano

Advertiser
Montgomery, Ala.

WHAT IS JAZZ? HERE'S A SYMPOSIUM

"Jazz is a monotony of rhythm. It is rhythm without music and without soul. Personally it annoys me. Jazz is quite unsatisfactory to any intelligent person."—Dr. Walter Damrosch, conductor of Music Appreciation Hours.

"It appeals to our most stupid instincts."—Dr. Frederick Stock, symphony conductor.

"Jazz is too cheap and shallow a musical medium to evoke, convey and further any save cheap and shallow emotions. The passions of love and hate, or exaltation and profound grief can no more be interpreted by jazz than they can be interpreted by a water whistle." — George Jean Nathan, dramatic critic.

"Jazz is a method of saying the old things with a twist, with a bang, with a rhythm that makes them seem new." — Paul Whiteman, band leader.

"Frankly, I don't know what jazz is and I doubt if any modern musician today knows exactly what jazz is. Our feeling is that the people think that jazz is music, but we don't know that jazz is music. We feel that jazz is merely a word used to express the feeling or the emotions of the people who play the blatant type of the rhythmic form or the variation on the theme." — Fred Waring, band leader.

"Jazz music is a thumping headache—often reaching for an aspirin but never quite getting it."—Prof. J. Romney Peterhouse, anthropologist.

"Jazzmania is simply the habit of thinking and acting in distorted terms." — Sigmund Spaeth.—From Music and Rhythm.

40a-1941

Washington Tribune
Washington, D. C.

Paul Robeson, the Negro Fighter in the Uline Arena, Washington, D. C.

APR 26 1941

There will be a bigtime fight in the Uline Arena, on Friday night. The critics call it a recital by Paul Robeson, the celebrated baritone. It's more than that. Whenever that big voice, big body, big mind, and big heart of *our* Paul come upon the scene—it's a big event. It's a symbol of the New Negro. No lie, Sambo.

You always get your money's worth in music, when Robeson sings. Other baritones of the world don't exist, when Robeson sings. Alexander Woollcott, in that amazing book, "While Rome Burns," says Robeson's voice is Nature's most wonderful instrument. A Hollywood columnist told me that Robeson's voice was so powerful that it broke a recording machine.

APR 26 1941

I set in a Broadway theatre one night, years ago. The hit-play was "Showboat." The vast audience looked at their programs and saw that it was Robeson's turn to sing "Old Man River." Now, I've seen a show stopped *after* an artist had strutted his stuff. But Robeson is the only artist I ever saw stop a Broadway show *before* he appeared on the stage!

ROBESON, THE PEOPLE'S HERO

Robeson is more than a great artist. He is the hero of the people. Robeson is more than a voice. He is the people's will to live. Do you you get what I mean? Well, let me explain.

Last summer I attended the Negro Exposition in Chicago. Thousands of white and Negro citizens were present that day. Your Vice-President Wallace spoke and received an ovtation—out of respect for his Cabinet position. Other celebrities likewise appeared and took their round of cheers.

I was looking at the manuscripts in the Hall of Literature. Suddenly whispers ran through the crowd like electric sparks. Robeson! Robeson! Robeson!

A white man in a lumber jacket dropped a Negro book, as he said: "Is it *Paul* Robeson?

I pushed into the surging crowd. A towering Negro woman with six hot dogs and five children, linked hand to hand, lumbered forward, like a German tank.

She kept repeating excitedly: "It's de man Paul, chillun."

APR 26 1941

Everybody was trying to get a glimpse of the man Paul. Now, I've been in crowds that tried to see a movie star. But that crowd was somehow different. It wasn't motivated by a morbid curiosity. It was the type of crowd that might turn out to see—say—a John Brown, a Garibaldi, a Fred Douglass.

Then, the big brown American stood there grinning before the people and waving his great brown hand. Paul Robeson grins. He doesn't have that artificial smile of the commercial artist. Well, the people understood, and an explosion of enthusiasm followed. Today, Paul Robeson is John Henry, Old Man River, the American of "The Ballad of Americans."

APR 26 1941

WHAT WOULD THE NEGRO BE WITHOUT A SONG?

I can't imagine what the Negro would be without a song. The cancer of un-Americanism has eaten away every right of the Negro but the gift of imperishable song. I like Irish, Italian, Russian, and German songs. But when it comes to downright music, which leaves a throbbing in the feet and in the soul, the Negro songs have *IT*. World-travelers tell me the music of Aunt Hagar's children is popular from Nome, Alaska, to the Aleutian Islands.

There is democracy in Negro music. It voices the sufferings and aspirations of Man. That's what you feel when Paul Robeson opens his collar and mouth and soul!

I used to live near the Mississippi when I was a boy. I've seen Old Man River when he got mad and started kicking the levees around. I've seen the black stevedores trucking at Vickburg and Memphis and New Orleans. But I never understood Old Man River until I heard Robeson sing.

What would the Negro be without a song? And that makes me think. I received a letter yesterday from Earl Robinson, who wrote "The Ballad of Americans." Some things he said fit into this recital in Uline Arena, Friday night. Earl Robinson is finishing up Carl Sandburg's magnificent poem, "The People, Yes." Since Earl Robinson believes in the People, I wouldn't be surprised if Robeson should appear in this opera.

Earl Robinson advises me thus: "Brotherhood between all races of the exploited should be emphasized a little more clearly. The millions of Negroes in the South will have to be given their chance to run their affairs themselves, but this can only be obtained through their working together with their white working men and women whose needs are the same."

MRS. PINCHOT RESIGNS

APR 26 1941

Several Negro newspapers played up this announcement last week. It seems that Mrs. Pinchot didn't want half of the money, "over and above expenses, from the sale of tickets," to go to the National Negro Congress. It seems that big white ladies and gents do their damnedest to make Negroes Fifth Columnists!

White society matrons bustle about getting bundles for Britain, although Britain exploits 500-million black and brown and yellow peoples all over the world. Yes, these tenderhearted ladies will collect money to help the Society for the Prevention of Fleas on Dogs. But, when Negroes want a few bucks to get rid of starvation wages, firetrap tenements, Jim Crow justice, Fascist mobocracy, rotting diseases—these ladies resign from the Defense of Democracy.

Kipling, the poet of British imperialism, said in his ballad:

"East is East and West is West,
And never the twain shall meet
Till Earth and Sky stand presently
At God's great Judgement Seat."

That's a lie. Paul Robeson is bringing the East and West together in the Uline Arena, Friday night, under the fellowship of the Committee to Aid China and the National Negro Congress. It's bundles for China and britches for Black America! The sons of China and Africa have been crucified on the Caucasian Cross of Gold. Mrs. Gifford Pinchot and the Daughters of the American Revolution won't be th[illegible]nk God! So there'll be a hot time for Democracy in the Uline Arena. Sing, Paul Robeson, sing!

New York Times
New York, N. Y.

NOV 6 1940

ABOUT A BARITONE

Though he sang the bass solo part in Beethoven's Ninth symphony with Stokowski and the NBC Symphony Orchestra last week, Lawrence Whisenant, Negro singer, wants it put straight on the record that he is not a basso but a lyric baritone. He sang the part in the Ninth because his range is wide enough for the lowest notes in the score. The singer, who is 26 and a graduate of Howard University, came to attention when he appeared in the "reading" of the Negro Opera [illegible]ange," which was given last June at the New School for Social Research. Harold Byrns, who was directing from the piano, was so impressed with his voice that he has been training and coaching him ever since.

Greensboro, N. C., News
April 24, 1941

NEGRO MUSIC CONTEST OPENS PROGRAM TODAY

Massed Bands to Parade At 5 O'clock—Event to Attract 2,000 Students.

Events in the 11th annual statewide negro high school music festival will get under way this afternoon at 1:30 o'clock at A. and T. college with competition scheduled in vocal and instrumental solo divisions. The festival will continue through tomorrow night.

About 30 high schools are participating bringing the number of individual entries to over 2,000 students. Competition also will be held in girls' trio, boys' quartet, mixed quartet, girls and boys glee clubs, junior chorus, mixed chorus and band divisions.

Entries are limited to high schools which received high ratings in the seven district elimination contests held last week.

Dr. Ezra F. Weis, director of music at Guilford college, will judge instrumental and vocal solo groups this afternoon.

Mass Concert Planned.

Other features of the day's program include the appearance of the massed bands of all schools entered in this division in a concert on the front lawn of the campus at 5 o'clock. Tonight at 8 o'clock, competition will be held in the trio and quartet divisions in Harrison auditorium. Miss Eva Wiseman, supervisor of music in Burlington schools, will judge these events.

Tomorrow afternoon, competition will be held in the glee club and junior chorus division and Friday night bands and mixed choruses will appear. Judges for tomorrow afternoon and tomorrow night events, respectively, are W. P. Twaddell, supervisor of music in Durham schools, and Herbert R. Hazelman, director of instrumental music in Greensboro schools.

The A. and T. concert band and a cappella choir will appear in concert as a feature of the Friday evening program.

High schools entered include Ahoskie, Henderson, Raleigh, Lillington, Wilson, Goldsboro, Smithfield, Kinston, Hickory, Albemarle, Lenoir, Salisbury, Catawba, East Spencer, Thomasville, Dudley, Graham, Reidsville, Lincolnton, Gastonia, Kings Mountain, West Charlotte and Plato Price high (Charlotte), Wilmington Chapel Hill, Rocky Mount and Newton.

Chattanooga, Tenn., Free Press
April 16, 1941

Mrs. F.D.R. Resigns From Concert; Fraud Charged

WASHINGTON, April 15 (UP).—Mrs. Cornelia Bryce Pinchot toda notified Paul Robeson, Negro sing er, that she, Mrs. Frank D. Roos velt and Chinese Ambassador H Shih have resigned as sponsors o his China-aid concert at Uline Aren next week.

Her reasons, Mrs. Pinchot said were because the hall "discriminates against Negroes" and because splitting of the proceeds between the Washington Committee for Aid to China and the National Negro Congress amounts to "fraud on the public." She pointed out that in advertising the concert to Negroes the emphasis was on the "Negro congress job drive." In circulars to friends of China, she said, the benefit was listed as "Chinese Medical and War Orphan Relief."

Dyersburg, Tenn Gazette
April 23, 1941

Negroes To Present A Musical Festival

Choirs of the negro churches of Dyersburg will present a musical festival at the courthouse at 8 o'clock tonight, Wednesday. Special seats have been reserved for white persons it was announced by Rev A. D. Brown, pastor of Salter Chapel church.

Globe and Independent
Nashville, Tenn.

NYA Chorus To Sing For Mrs. Roosevelt Sunday



The above group of NYA singers, from Philadelphia, and trained by Mrs. Nell Hunter, will be heard in a nation-wide broadcast over the National Broadcasting Company's Red Network, Sunday afternoon, May 11. The broadcast will come from the Hyde Park home of President and Mrs. Roosevelt. The program will be on the air from 3:3 to 4 P. M. (Nashville Time).

NYA Chorus To Sing Sunday At Roosevelt Home

Jules Bledsoe, Famed Negro Baritone And "First Lady" Will Be On Nation-wide Broadcast

MAY 9 1941

WASHINGTON, D. C., May 8—The nationwide radio broadcast of the NYA Negro Mixed Chorus of Philadelphia on May 11 over the Red Network of the National Broadcasting Company featuring the appearance of Jules Bledsoe, world-famous baritone, will highlight the activities of this musical group which is now entering its sixth year.

This broadcast will originate from the Hyde Park home of President Roosevelt and will be heard between the hours of 5:30 and 6:00 p. m., Eastern Daylight Saving Time. Mrs. Franklin D. Roosevelt will speak during the broadcast.

A feature of this program by the National Youth Administration will be the performance of Jules Bledsoe's "Ode To America" for the first time on the air. Mr. Bledsoe, world-famous Negro baritone, will sing the solo part of this composition which he has dedicated to the President.

MAY 9 1941

The National Youth Administration's Philadelphia Negro Mixed Chorus was organized on April 6, 1936, under the direction of Dr. W. Franklin Hexter. More than 50 Negro youth, between the ages of 18 and 25 who were eligible for NYA part-time employment and who expressed an interest in music, were assigned to the project. Some of them had previous experience in voice culture, however, the majority of them were untrained but wanted the opportunity to learn to express themselves in song.

As a first step, the group was encouraged to suggest to the director the songs they wished to sing and to make up their own programs. From the material a schedule of songs was made and lessons in sight reading were begun to teach the youth to recognize tunes. Then followed vocal exercises to improve both tone and control of the voice. In short time the group was able to do three and four part singing of simple songs.

MAY 9 1941

Classes in music appreciation, History of Music and English were gradually added, with some of the youth advancing to the point where they requested courses in Harmony and Composition and individual training for solo public performances.

The purposes for the organization of the Choral Project were as follows:

MAY 9 1941

1. To give the youth an opportunity to learn something worthwhile about the kind of music that best meets his needs, that makes for better citizenship, and better community relations.

2. To discover and encourage youth with unusual musical talent and help them equip themselves for employment in the entertainment industry.

This special broadcast is under the general supervision of Mrs. Nell Hunter, who has a distinguished record in the field of choral music and who is choral consultant of the National Youth Administration. Mrs. Hunter has arranged four of the numbers which are to be included on the May 11 program.

In addition to Jules Bledsoe's Ode to America, the musical portion of the program will include: "Hold On," "De Ole Ark's A-moverin'," "Go Down Moses," "I'm Trampin'," "Somebody's Knockin' at your Door," and "I'm So Glad."

40a-1941

Hattiesburg, Miss American
March 24, 1941

Days 'Before The War' Survive In Negro Song

By EDMOND LE BRETON

NATCHEZ, Miss., March 24.—Negroes have been singing in the cotton fields around Natchez since before there were spirituals, and long before white people decided spirituals were fashionable.

They sing "working songs" and "walking songs," music with strange rhythms and stranger harmonies. The words, perhaps, are about Esau or David, but the music has something the white folks don't entirely understand to this day. The spirituals have been called hybrid; the old songs are all negro.

But the white society women who have made the Natchez pilgrimages a nationwide part-historical, part-commercial event have come to realize that in the primitive negro music they have a survival of the days "before the war" as authentic as the white-columned houses and hand-carved furniture which tourists flocking to Natchez pay to see.

So this year, during the Pilgrimage Garden club's pilgrimage the negroes have a scene to themselves in the tableaux presented for visitors—a cotton field scene with singers who know what it's like to drag the long bags between the rows and snap off hundreds of bolls without flatering if you've got a song to help you.

Own Show

For ten years the negroes have had their own show during the pilgrimage time—a song-filled mortality play with a prancing, sly devil who tempts souls each according to his weakness, and a white-winged angel choir encouraging the steadfast. That performance will go on this year, but another cast will move into the main production of the Pilgrimage club, right in between scenes portrayed by hoop-skirted "quality folks."

The implied recognition as a source of much quiet pride to such negroes as Dr. R. W. Harrison, a dentist, and his Tuskegee-graduate wife. The Harrisons have managed and directed the morality play for 10 years and hold the copyright on its script. In their spare time they tour the surrounding country, slipping into unpainted board churches where Sunday services begin before noon and end at dark. In those churches where a white person would freeze the congregation into self-consciousness, they have heard songs that were old when the first steamboats whistled for a landing at Natchez bluff, and songs much like them spun off in the throes of a new convert's fervor.

Songs Recorded

Some of those songs have been transcribed and others recorded through the Harrisons' efforts. And this year, when the Pilgrimage club wanted "something simpler than the spirituals" for a cotton picking scene, its officers came to Julie Harrison. She found them their choir, a group of hands recently moved to town from the plantation, who gathered in the Natchez negro quarter around a guitar and sang for the fun of it, clapping hands and rising to solo at the direction of an agile leader with a reedy falsetto.

"I wouldn't put them in my choir," she explained. "I've heard too much music like that in the country churches, spoiled by a little cultivation."

For her own choir she draws on the negro part of Natchez itself. That means more than half the city's population and includes many members of families counted as free, land-holding and substantial citizens since the 18th century.

After ten years the choir is a highly-trained unit. There have been comparatively few changes in membership—more than usual this year because the holocaust which destroyed a negro dance hall last spring, claiming some 200 victims, took several members, including the 15-year-old star who sang the "blind girl" role.

It was the first major loss since the death three years earlier of a charter member, Ibby Robinson, born a slave 94 years before.

The Harrisons keep Aunt Ibby's memory alive with a memorial song during the play. They treasure odd bits of the unwritten history of Natchez—antiques like a hand-wrought spike flare stuck into the levee by roustabouts to guide steamboats in; stores like the one of the negro family which came to own the plantation on which its ancestors worked as slaves.

"Slowly the part which the negroes played in the development of the south and the whole country is coming out," Dr. Harrison remarks philosophically.

A recent Natchez episode bears him out. Louisiana State university bought from one of the negro families of the city—a line founded by a free blacksmith who emigrated along the Natchez trace from Virginia in the 1790's—the Johnson diaries which now occupy a place of honor in the university's southern history collection.

Written by a negro barber of the 1840's, the diaries contain so vivid an account of the daily life, amusements and policies of a river town in the cotton kingdom that a national educational foundation paid for their transcription and study.

The family, which in later generations produced physicians, teachers and other professional people, still is represented in Natchez today and its home boasts antiques as fine as many in the mansions tourists go to see.

Atlanta (Ga.) Journal
March 9, 1941

'Sinners' Songs' Are Recorded

FORT VALLEY, Ga., March 8, (AP)—Wax today held for posterity the plaintive melodies of the musically uneducated Georgia Negro as epitomized in the "Sinners' Songs" of the back country folk.

Strumming washboards, beating skillets, choking harmonicas, or plucking home-made banjos, rural troubadours had full opportunity to exercise their musical bent Friday at the music festival of the Fort Valley State College for Negroes.

Recordings of the more significant tunes will go to the library of congress.

Horace Mann, president of the College, convinced that the folk melodies constitute an undervalued heritage of his race, began the music festival last year to encourage further development and preservation of this type of native music.

Huntsville, Ala., Times
March 19, 1941

Concert Ducats Offered Negroes

Special Arrangements Made For Friday Night Program

Arrangements to accommodate negro music patrons at the concert of the Southernaries, to be held at Huntsville High school Friday night, were announced today by the Exchange club, sponsor of the entertainment.

Negroes who desire to attend the concert may purchase tickets at the secretary's office at A. and M. Institute, at Oakwood Junior college or at Counell High school.

The balcony will be reserved for negroes, it was explained. Those persons who have purchased balcony tickets will be admitted to the main floor. It was also pointed out that negroes will use the Eustis street entrance.

Meantime, members of the Exchange group said thy anticipated a capacity house.

The Junior class at Huntsville High is in charge of the advance sale of tickets. Admission prices are 25 cents for students, 50 cents for the main floor and 75 cents for reserved seats. The tax is in addition.

The Southernaires, noted negro quartet, are making a tour of the South, and Huntsville is one of the smallest cities included in their itinerary.

Columbia, S. C. State
March 25, 1941

Negro Tenor Pleases in Concert Here

Wallace Thompson, tenor, a native of South Carolina, now, however, making his home in Boston, Mass., sang with fine feeling and pleasing quality last night at Benedict college in the first of a series of concerts which will take him to various parts of the state.

In a combination of classical, spiritual and lighter numbers, this fine tenor, who left his early preparation in medicine to develop the rare qualities of his voice, left no doubt in the minds of his listeners but that his long absence from his native state had been well taken.

The concert last night was highly creditable, the interpretations appealing, the feeling fine and strong. His sensibility and sincerity, his achievement in the top musical circles of the East, his musicianship, at times his fire, and such feeling as he put into "Homing" last night, suggest that this is a singer who can be heard with enjoyment and profit. Members of both races should avail themselves of opportunity to hear him sing during his concerts in South Carolina in the next two months.

Born in this state of musical parents, he was graduated from State Agricultural and Mechanical college, Orangeburg, where his voice was recognized as one of unusual quality, and prepared to study medicine at Howard university. His artistic temperament, however, indicated another course, which he took, entering intense study in Boston for a singing career.

During the 1937 season he conceived the idea and was definitely responsible for instituting a night at the Pops concerts in Symphony hall, Boston, devoted to the works of Negro composers and presenting Negro artists.

He was accompanied at the piano by Professor S. L. Finley, Jr., who played with careful and sympathetic attention to the tones and volume of the guest artist.

JACK CRAWFORD, JR.

Tampa, Fla. Tribune
March 19, 1941

Negro Singer Fledges $10,000 Bok Award to Charity, Education

PHILADELPHIA, March 18.—(A.P.) Marian Anderson, acclaimed as one of the world's ranking singers, pledged to charity and education today the $10,000 Edward A. Bok award conferred upon her last night.

The 33-year-old negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music before a distinguished audience that cheered as she responded "I realize the big and deep significance of the honor."

"The money," she said, "shall enable some poor, unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives."

The award was established in 1921 by Edward A. Bok for the person who has "performed an act or contributed to a service calculated to advance the best interest of Philadelphia" each year.

Opelika, Ala. News
March 22, 1941

Noted Negro Singer Gives Her $10,000 Award To Charity

Philadelphia—(AP)—Marian Anderson, acclaimed as one of the world's ranking singers, has pledged to charity and education the $10,000 Edward A. Bok award conferred upon her recently.

The 33-year-old negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music before a distinguished audience that cheered as she responded "I realize the big and deep significance of the honor."

"The money," she said, "shall en-

who has "performed an act or contributed to a service . . . calculated to advance the best interest of Philadelphia" each year.

able some poor, unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives."

The award was established in 1921 by Edward A. Bok for the person

Afro-American
Baltimore, Maryland

Maestro Hartley Toots Dies in Bus Wreck; His Band Will Carry On

APR 5 - 1941

HAMILTON, Ala. — Hartley Anthony Toots, known from coast to coast as the "Wizard of the String Bass," was killed here, Tuesday night, March 25, when he attempted to jump from the bus in which he and the members of his band were traveling from Vicksburg, Miss., to Florence, Ala., to play an engagement.

APR 5 - 1941

The motor of the bus which was driven by I. C. Page, tour manager of the band, stopped as they were nearing the top of a mountain and the bus rolled backward as the brakes failed to hold.

Members of the band began jumping out one by one. As Toots opened the door to jump out, he was crushed between the door of the bus and the cable wires alongside the mountain.

Band to Carry On

Before he died, he stated that he wanted his band to continue playing under his name.

Duke Huddleston, featured saxophonist, lost three of his fingers, and four other members of the band were injured.

Talladega Graduate

Toots was a native of the Nassau Islands and a graduate of Talladega College. Members of his band are:

Duke Huddleston, Lamar Harvey, Mark Hanerblount, Earon Sims, Jr., Bolden Townsend, Emmitt Slay, Lawrence Johnson, George Patton, Jr., all of Jackson, Miss.; Robert Jinks of Cincinnati, Ohio, Mickey Gwynn, female vocalist, of McMinnville, Tenn.;

APR 5 - 1941

Jimmie Mooreman of Owensboro, Ky., Harold Singer of Tulsa, Okla., J. Walter Barnes of Brookhaven, Miss., Aurellius Chilsom of Savannah, Ga., and I. C. Page of Alexandria, La.

The band will play all scheduled engagements under the name of Hartley Toots' Original Cotton Club Orchestra" and is booked by Dilworth Attractions, P.O. Box 1686, Savannah, Ga.

Montgomery, Ala., Advertiser
April 4, 1941

6 Visiting Professional Soloists In Negro Musical Here Tonight

Six visiting soloists will be featured in the negro college musicale at the city auditorium tonight when the local State Teachers College sponsors the Association of Music Teachers in Negro Schools in the annual convention musicale along with a college choir of 165 voices drawn from four colleges in Alabama and Louisiana.

The first part of the program will feature groups of numbers by Carol Bryce, contralto, and Sylvia Olden, pianist. Carol Bryee is a graduate of Talladega College, has been a scholarship student at the Julliard School of Music, and is a soloist for the fashionable St. George's Episcopal Church of New York City. Sylvia Olden is a graduate of Howard University and of the Oberlin Conservatory of Music. Both of these artists are under the concert management of Edwards this season.

The two vocal soloists for "The Death of Minnehaha" will be Catherine VanBuren, soprano, and Newell Fitzpatrick, baritone. Many music lovers of Montgomery will recall the rare lyric soprano voice of Catherine VanBuren who appeared on the college lyceum course three years ago. She is a graduate of Fisk University and of the Oberlin Conservatory of Music. She has taught voice at Talladega College and at Shaw University, preliminary to her present post at her alma mater in Nashville. Newell Fitzpatrick, now on the faculty of his alma mater in Nashville as director of the school of music at Knoxville College, continued his advanced study at Indiana University where he received the Mus. B. degree in 1930 and at Syracuse Fine Arts from which he received the master of music degree in 1934. While at Knoxville, he was a member of its famous quartet which won acclaim in Europe.

There will be two distinguished and talented accompanists for "The Death of Minnehaha." At the piano will be Robert Hemingway of the Fisk University music faculty who is a graduate of Fisk University and has earned his Mus. M. degree in piano from Oberlin. A relatively young concert artist, he has won the plaudits of severe music critics and has served as the accompanist for Edward Mathews and Roland Hayes. At the organ will be the talented Orrin Suthern II of the Florida A. & M. College faculty who is already known to many music lovers in this section because of his earlier service as organist at Tusekgee Institute. Having received his musical training at Western Reserve, Cleveland Institute of Music, Flora Stone Mather College and Northwestern University, Suthern has won the rare distinction of appearing as guest recitalist for six times at Orchestra Hall in Chicago in addition to his many other concert distinctions during his professional career.

No less distinguished is the director, Frederick D. Hall, of the concert night. Now serving as director of music at Dillard University in New Orleans and continuing as the first president of this association which he organized in 1936, Hall holds the A. B. degree from Morehouse College, the Mus. B. degree from Chicago Musical College and the M. A. degree from Columbia University. In addition to further study at Pittsburgh Musical Institute, Indiana State Normal and the American Conservatory, Hall had two years of study in England, Wales, Scotland and in Africa where he spent five months in the study of native music and in search of sources of American Negro spirituals.

With the background support of the 165 selected voices drawn from State Teachers College, Dillard University, Alabama A. & M. Institute and Miles Memorial College, these artists will be at their best tonight at the city auditorium in what promises to be a very outstanding and appealing evening of Negro music.

Evergreen, Ala., Courant
March 20, 1941

Tuskegee Institute Quentet To Appear Here Friday Week

The Tuskegee Institute Quintet, featuring negro melodies, will appear at the court house in Evergreen Friday, March 28, at 7 p. m. A small admission price of 15c for children and 25c for adults will be charged, the proceeds to go to the fund for building a community center for negroes.

We think it wise to build a community center for negroes in Evergreen because it will have a tendency to keep down crime, to lower the mortality rate among the negroes and to improve the sanitary conditions of the city, thereby making it a safer place in which to live.

But to build a community center for negroes, we need $5,000. If we can raise $2,500, the government will match this amount, and we are asking our white friends to assist us in this movement by coming to the court house March 28 to hear the Tuskegee Quintet sing negro melodies.

We are hoping to have a full house. Please don't miss hearing the famous Tuskegee Quintet sing the songs you love so well. Please remember that there is no security or defense for any of us except in the highest intelligence and development of all.

John B. Jordan, Negro Agent.

Chattanooga, Tenn., Daily Times
April 17, 1941

COLORED CHOIR TO SING AT ST. ANDREW'S CHURCH

The choir of the First Baptist church, colored, will present a special program tonight at Saint Andrew's Methodist church. The choir is under the direction of Ella Carter and Jessie Jackson is organist.

The program will include "Spacious Firmament," "O, Holy Savior, Friend Unseen," "O, Lord, Thou Art My God," "Lambs," "Jesus, Savior, Pilot Me," "Closer Walk With God," "The Lord Is My Light," "Steal Away," "I Got a Home in That Rock," "Unfold Ye Portals," and "Hallelujah," from the "Messiah."

Time
Chicago, Illinois

Clinton Brewer (*Trumpet in G Minor*), who spent 19 years in a New Jersey prison for killing his wife and was pardoned last summer because of his music, took up a new career as an arranger for CBS and Count Basie's band. Last week his new career ended abruptly. He was locked up because his lady love, Wilhelmina Washington, was found dead, all cut up with stab wounds.

Orlando, Fla., Morning Sentinel
April 6, 1941

Bok Tower Program

[Special to The Sunday Sentinel-Star]

LAKE WALES—Negro spirituals will be featured on the Sanctuary bells during the regular Sunday concert at 3 P. M. today at the Singing Tower, near here.

The complete program follows: Drink to Me Only with Thine Eyes—English song; Pale Moon—Woodforde-Finden; The Bells of St. Mary's—A. Adams; Country Gardens—Percy Grainger; Sweet Hour of Pray'r—W. B. Bradbury; The Old Rugged Cross—the Rev. Geo. Bennard; What a Friend We Have in Jesus—C. C. Converse; Deep River—negro spiritual; Nobody Knows the Trouble I See—negro spiritual; The Palms—J. Faure; Lift Up Every Voice and Sing—negro anthem. The Star Spangled Banner.

Norfolk, Va. Pilot
October 25, 1941

Bravo!

From the Greensboro Daily News

Paul Robeson gave a half-hour concert at the Durham County home Wednesday.

Robeson, in Durham for an engagement at the North Carolina College for Negroes, took that much time and more out of a busy day to give a bit of pleasure to a group which could not possibly make any return. The Durham Sun says that he expressed himself as enjoying the experience greatly and states that he greeted all the inmates personally.

How many of Robeson's own race were in his audience is not stated, but all white and black victims of economic illness, we think, would understand his "Water Boy" and "Ol' Man River." And since he was singing for even less than a supper the artist probably appreciated his audience more than had he been doing a command performance for the chamber of commerce or some similar organization.

There's a great simplicity about the genuinely great, anyhow. Will Rogers would much have preferred contributing a half-hour to residents of the poorhouse to wisecracking at a cocktail party.

It seems to have been the idea of Mrs. Mamie Carr, whom we suspect of having more to do with the welfare department than with the Double or Treble Clef Club. Our thanks to her, and our manners to Singer Robeson, who would seem to have a heart to fit his great talent.

40a-1941

Afro-American
Baltimore, Maryland

"My Own People Handle My Business," Says Earl

(And It's Clicking Just Like the Joe Louis Aggregation)

By LILLIAN JOHNSON

BALTIMORE — When Earl (Father) Hines opened at the Royal Theatre here Friday, he was giving Baltimore, which has been the scene of many a first night, the honor of witnessing several "firsts" all at once.

For Earl was playing the first date of the first tour he has made as pilot of his own career, and the first theatrical engagement in Baltimore since he and Ed Foxx, his manager for many years, parted company.

But the thing that hit me right in the eye and the ear, too, was the Father's glamour appearance, and the perfection of the Hines aggregation, for Earl has brought to Baltimore and to the Royal this week one of the best shows that the town has seen in many a moon.

Father Hines is a new Father Hines. He has been meticulously well groomed and has dresesed in excellent taste ever since I remember, but this time, he has something else, too.

He looks healthy, lithe, and full of pep, oomph, no less. And, he seems to take a much keener interest in everything.

For instance, he visited the plant of the AFRO-AMERICAN Monday, and although he was creating a mild sensation among the employees, the employees were a sensation to him.

The linotype operators, the bank, the Ludlow, and even the lines of metal were fascinating. The pot in which the hot metal was being melted down to be molded into pigs even more so; and when he got to the engraving room, everything stopped while he visited the darkroom, and personally saw the development of film.

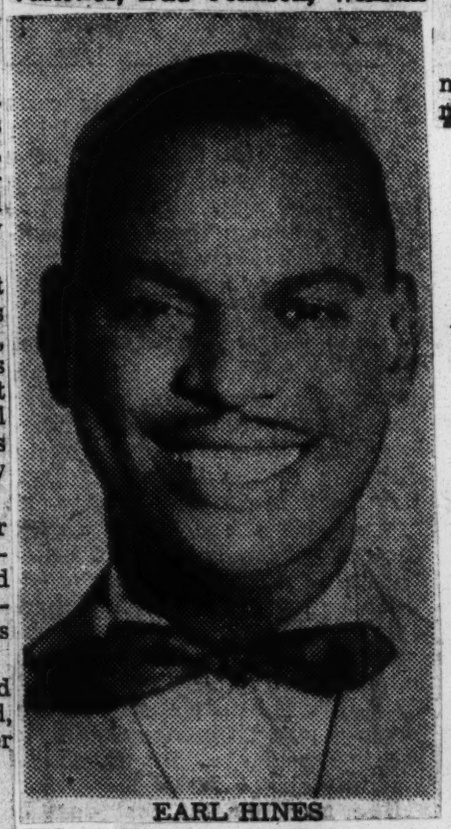
FEB 15 1941

"I have my own people handling all of my business," said Earl, "and I'm happier than I've ever been before."

Whole Band Changed

The entire band has felt the change, too, for all the loose spots have been tightened up; rehearsals are called frequently and regularly, and the result is a smooth musical aggregation, right in the groove, whether it's swing, sweet, or boogie-woogie.

Also new in the band's Three Varieties, Bud Johnson, William



EARL HINES

Randall, and Leroy Harris, who sing with the girl vocalist, Madeline Green and all of the band's officers except the booking agent are right there in the aggregation, too. Charles Carpenter is general manager; Willie Randall, road manager and bookkeeper and George Dixon, publicity director.

And Carpenter is a personality, himself. A native of Chicago, where Earl was long a fixture at the Grand Terrace, Charlie used to "hang around the band," as he puts it, before he finished high school, and the minute he got that diploma, he joined the group as Earl's valet.

Right now, he's still anxious to see that everything is just right, and it is he who makes the appointments for Earl, who tells him when it's time to dress for the next appearance, and who looks in at the booking office or at the box office, to make sure that things are all right.

Member of ASCAP

Charlie's a member of the musical profession in his own right, too, for he's a member of ASCAP, and has to his credit the lyrics of "You Can Depend on Me," "You Taught Me to Love Again," "A Lover Is Blue," "Bolero at the Savoy," and "Everything Depends on You."

The musical end of the band is of course, under the personal supervision of Father Hines, who at thirty-seven, has had twenty-two-years of professional experience in music and the theatre.

But, there is also a staff of arrangers, that includes Bud Johnson, tenor sax, who calls rehearsals, and who is responsible for the music in Earl's absence.

Tenor sax players Franz Jackson and Willie Randall also do some arranging, as does Jimmy Mundy of New York.

The band is made up of sixteen p.eces, five sax, with Dixon doubling on the trumpet; four trumpets, 3 trombones, and four rhythm.

FEB 15 1941

The personnel includes:

Alto sax: Scoop Carey, Leroy Harris, who also sings; tenors, Bud Johnson, Franz Jackson, and Willie Randall; trumpets, Harry (Pee Wee) Jackson, Tommy Enoch, Benny Harris and George Dixon; trombones, Edward Fant, George Hunt and Joe McLewis; drums: Alvin Burroughs; guitar, Hurley Ramey; bass, Truck Parham and piano, Father Hines.

The band also carries two vocalists, Madeline Green and Billie Eckstein.

Although this is Earl's initial date, under his new booking agent, he made a tour on his own, just after the mutual agreement to part of Fox and himself.

On this tour, he took a group of twenty persons to California and brought them back to New York, see whether he could do it; and although only a few dates were made before the group left, it got back only twelve hundred dollars in the red, all of which has now been paid.

Always a showman and admittedly the master of the keyboard, Earl now has behind him the loyalty of a staff which takes pride in the fact that like Joe Louis's, it's all colored; and a band that's as smooth as silk.

And that is a winning combination!

Chicago Bee
Chicago, Illinois

Lunceford One Of Five Top Swing Bands

FEB 9 - 1941

Those are "in the groove" days for maestro Jimmie Lunceford. Radio editors voting in the nation wide poll conducted by Motion Picture Daily recently declared the popular sepia band one of the five top swing bands in the country, and now comes word from the Glendale, Cal., Star, that readers of that newspaper have voted Jimmie's band among the three top bands of the year.

Returns To Decca

Jimmie Lunceford, after two seasons of recording for the Columbia Record Corp., is returning to the Decca Record fold. Jimmie recorded for Decca for a number of years prior to switching over to Columbia, and it was under the Decca label that Lunceford scored a number of his greatest triumphs on wax. First of the Decca releases will be an album—ten (10) of Lunceford's most danceable recordings, highlighted by Lunceford's famous original, "For Dancers Only." Other famous Lunceford platters in the album will be "Margie," "Down by the O'd Mill Stream," "Sweet Sue," "Four or Five."

Believe It or Not

Most bandleaders consider themselves lucky if they know their itinerary a few months ahead. The year is young but Jimmie Lunceford already knows that 1941 will be one of his most successful seasons—for Jimmie's bookings are set until past Labor Day.

Globe and Independent
Nashville, Tenn.

DUKE ELLINGTON SAYS "MISQUOTED" BY WHITE MAGAZINE

FEB 14 1941

Orchestra Leader Denies He Is Trying to "Get Out of His Race"

LOS ANGELES, Feb. 6 (ANP)—That recent article in Down Beat, the musicians' publication, which has caused repercussions in the Negro press did not quote him accurately, Duke Ellington, famous orchestra leader and composer, told the Associated Negro Press this week.

The author of the Down Beat interview, Jimmy Gentry, "is a very dear friend of mine, a fair and honorable gentleman, but the article in question was merely an interviewer's impression, not a verbatim report," Ellington said, adding that he is "not angry about it."

Replying to charges published in the Negro press since then that he was developing a white complex, Duke said:

FEB 14 1941

"I am a Negro and I brag about it every day. My band and I are exponents of Negro music. We have established theories proving that Negro music can be created and performed only by Negroes. There is no school of Negro music, consequently one must be born a Negro to reap such joy. What is stolen by others does not even scratch the surface of our virgin, fertile music. The purloined, gilded jewel boxes are empty.

"I told Al Monroe of the Defender and Billy Rowe of the Courier five years ago that I would rather have a degree from a Negro music school than from a white. That still holds good. That is my general attitude, and it should clear up any question of my apprasal of the Negro press vs. Down Beat. With me, Negro papers had to say about Larkin and Down Beat, so I could not have recognition is paramount. expressed an opinion along that line.

"As for that series of articles by "My band and I are as always, R. J. Larkin in Down Beat on Negro profoundly grateful and will always bands, I read them with disgust. I be indebted to our friends of the honestly don't think Larkin is of sufficient importance to get actual Negro press for the support and financial figures from booking offices honor given us, and more so for and I did not read what Negro the greater cause."

The Daily Worker
New York, N. Y.



Joshua White and his Chain Gang Singers who will appear at the New Masses Thirtieth Anniversary celebration at Manhattan Center this Sunday afternoon, February 16.

FEB 14 1941

Knoxville, Tenn., Journal
February 16, 1941

U-T Modern Dance Group To Present Recital On Feb. 26

The eighteen members of the University of Tennessee Modern Dance Group will present a recital at the Memorial Gymanisum Wednesday, Feb. 26. This is the fourth annual recital of the group.

Miss Dorothy E. Koch, instructor of physical education at the University, is director and organizer of the group. Members are elected into the group from the classes in modern dancing.

Miss Virginia Hussey, senior in the College of Education, is president. Miss Ida Goodstein designed the stage seting and Misses Doris Russell and Mary Jean Bell are in charge of lighting effects.

The program will include dances from past recitals and new ones, composed by members of this year's group. The theme of the recital is "A Saga of East Tennessee" which includes these subtitles: Spirit of the Land, Native Dispossession, Pioneer Episode and Mechanical Power. The dance, "Negro Spirituals," composed two years ago will be repeated. Also on the program are the dances of "Campus Suite" which include "Ayres Hall," "Corner Drug Store" and "Dormitory Life." Repeated from last year's recital are "The Evening Song" and "Passacaglia."

Individual dances composed and executed by members of the group are a series "In the Park" of which Beverly Baer will do "Patriotic Exhibition;" Genevieve Bridges, "Bouncing Ball" and Beverly Fischer, "Humming Top."

Winchester, Tenn., Herald
January 23, 1941

January Meeting of Music Lovers Club

The January meeting of the Music Lovers Club was held at the home of Mrs. J. B. Templeton, Wednesday, January 15, with a large attendance present

Negro Music wag the subject of the program. An article on Negro composers gave sketches of several trained musicians who have achieved fame and recognition in classical composition and in their own particular type of musical production.

The Juta Dance of R. Nathaniel Dill is representative of the latter. Bandanna Sketches by Clarence Cambron White, who studied at Oberlin (Ohio) Conservatory and with the English Negro, Cobiedge Taylor, has attracted much attention as a composer of note.

Both Kreisler and Spaulding use his "Nobody Knows the Trouble I've Seen" on their programs. He has published songs, spirituals, rhapsodies and orchestra music.

Compositions known as "The "Blues" originated in the South with John Rossmond Johnson are a type now known the world over.

"Negro Composers" was given by Mrs. H. N. Morschheimer.

"Nobody Known the Trouble I've Seen" (Clarence Cameron White) by Miss Mildred Caldwell.

"Better Speech and the Music Clubs," by Mrs. O. E. Bryan.

"Juta Dance," duet, by Mrs. Leon McDowell and Mrs. Rivers McDowell.

Mrs. Clarence Hoef was assistant hostess.

Nashville Tenn Banner
February 10, 1941

Performance Of Etta Moten Highly Praised

By SYDNEY DALTON

Under the auspices of the Negro Women's Army for the Control of Cancer, Etta Moten, contralto, gave a highly creditable recital at Tennessee State College Auditorium on Friday evening. She proved to be the possessor of a voice of rich quality and also of the knack of putting over a song in a manner that interests and satisfies the listener.

She was at her best in the music of her race. Spirituals arranged by Johnson, Dawson, Boatner, were given with genuine expression, and she even sang Wolfe's "Glory Road" with conviction. In a group made up of compositions by Handel, Schubert, Franz and Brahms, she displayed good tone and genuine appreciation of the texts and music, particularly in "Im Herbst," by Franz, and "Der Schmiedt," by Brahms.

The final group was given over to songs by Negro composers, and here again the singer held the attention of her listeners, singing with sincere expression and showing excellent diction, as she did at all times.

The accompanist was Clyde Winkfield, who not only gave the singer sympathetic support but played Chopin's Scherzo in B Minor in a manner that won him deserved applause. He showed fleetness of finger and considerable artistry.

Time
Chicago, Illinois

Folk Songs in the White House

Eleanor Roosevelt likes to ask young musicians to perform at the White House, and young musicians naturally like to be asked. Last week Mrs. Roosevelt put on "An Evening of Songs for American Soldiers." Six of the black and white performers were from a radio program: CBS's thrice-a-week *Back Where I Come From*, a sustainer devoted to U. S. folk songs. Among the White House guests: the Secretaries of War, Navy, Treasury & wives, the Chief of Staff of the Army, the Commandants of Marine Corps and Coast Guard, Mr. Knudsenhillman & wives, Librarian of Congress Archibald MacLeish—whose assistant-in-charge-of-folk-song-archives, Alan Lomax, was master of ceremonies.

Chief white singer was Burl Ives (full name: Burl Icle Ivanhoe Ives), who sang ballad he picked up in Ohio, *The Bold Soldier*. A onetime Eastern Illinois State Teachers College footballer, Burl Ives bummed around the U. S. with a guitar. His specialty is Midwestern songs. The foot-tapping Golden Gate Quartet (TIME, Jan. 27), who went to Washington by taxi ($100 round trip), sang *Noah* and *Things Are Gonna Come My Way*. Negro Joshua White, who sings at rehearsals with a lighted cigaret behind his ear, sang *John Henry, Man Goin' Roun' Takin' Names*.

Back Where I Come From, directed by Nicholas Ray, comes mostly from the prodigious memories of Singer Ives and Scripter Lomax. Ives can sing for hours on any subject—love, death, the open road. For one ballad alone, *There Lived an Old Lord on the Northern Sea*, he knows 50 stanzas. When Woody Guthrie, "Okie" balladeer, was on the program, he and Alan Lomax spent an evening singing and listing songs about animals. In six hours they listed over 200. They stopped only because the neighbors were complaining.



MAR 3 - 1941

JOSH WHITE
At rehearsals, he ears a cigaret.

Florida Musicians to Join AFL Union

FEB 14 1941

TAMPA, Fla., Jan. 30.—The most progressive step in the annals of Florida's musical history was taken here recently when Cyrus T. Greene, executive secretary of the Tampa Urban League, organized a group of musicians into a temporary organization in order that a Negro chapter of the A. F. of L. musicians' local might be established here.

Walter Kirk was elected temporary chairman; Rufus Simpson was named secretary.

Pittsburgh Courier

MAR 3 - 1941

40a-1941

Constitution
Atlanta, Georgia

Bette Davis and Ginger Rogers Battle for Honors in Same Film

HOLLYWOOD, Oct. 15.—(INS) Can you imagine a movie with Bette Davis, Ginger Rogers and Cary Grant battling for acting honors? When I first heard that lineup I didn't think it was possible. The marquee would have to read — Ginger Davis or Bette Rogers or vice versa. Cary, being a gentleman, would come third—and probably willing to do it. Well, believe it or not, that's the deal that's cooking at the moment. The story is "The Hard Way"—a movie which Warner's own in which there are two feminine roles of equal importance and a male [illegible] that is also a headliner.

Believe it or not, Ginger and Bette or Bette and Ginger and Cary are greatly interested and it is more than wishful thinking that the three of them may be co-starred. The salaries, to start with, would make this picture one of the most expensive ever brought to the screen.

Sounds like old man prosperity himself has moved into the Republic with the $900,000 adventure special and the $500,000 western for Gene Autry, to say nothing of the Don (Red) Barry serial, "Son of Robin Hood." Today Herbert J. Yates, the president, who is here with M. J. Siegel, studio boss, took time off to tell me that Billy Conn did so well in his first picture, "The Pittsburgh Kid," that they are giving him an important part in "Down Mandalay Way," with John Wayne as the star and Jerry Colonna in a top spot. Al Wilson, recently appointed as Siegel's assistant, is the producer. The Autry western, "Call of the Canyon," will have a top femme name, while "Son of Robin Hood" will be so made that it can be released both as a feature and a serial.

One of the big musical thrills of my life was hearing Paul Robson introduce "Ballad for Americans" at the Hollywood Bowl last year. Since then this amazing musical-prose number by John Latouche and Earl Robinson has been presented several times on the concert "stage" and over the air—but no singer has been able to pour into this ballad of nationalities that go to make up our American citizenship what the Negro singer puts into it. So inspiring is the number that today comes word that M-G-M will produce "Ballad for Americans" as a movie with Douglas McPhail singing the theme. Edward Ludwig will produce and others lined up for the cast to date are Virginia Weidler, Leo Gorcey and Rags Ragland.

Just before Ben Lyon took off for New York on Saturday, he received word to see David O. Selznick in New York. David wants him to see the play "Claudia" and to get Ben's reaction. If Ben likes the play, as he is sure to do since it is a great success, and can be back here within six months, he will probably be signed by Selznick. I have never seen anything like the offers both Bebe and Ben received. They both look so wonderful and there is hardly a producer in town who didn't offer them jobs, but, be that as it may, they are taking the clipper for Lisbon on Saturday. It was hard for those of us who love them to see them leave, but I believe they will be back after they fulfill their engagement with George Black's revue, and their Hi Gang show in London.

SNAPSHOTS OF HOLLYWOOD COLLECTED AT RANDOM: Mrs. Victor Mature is bringing her baby to California so she won't have to make these cross-country trips; Judy Canova and her former boy friend, Warren McKinney, at the Rhumboogie. He was her steady until her Honolulu interlude; Humphries Bogart, who has been very sick with a strep throat, has gone to the desert to recuperate; the Robert Conways are expecting a baby in April; Jack Oakie has gone to a ranch in Colorado to reduce and get ready for his next movie; Daisy Lukas greeting her Hollywood friends. She stays here a few days and then rejoins Paul who has had a great hit on Broadway; Harry Warren, who has been very sick, is at St. Vincent's hospital for an operation; Mrs. Arthur Eddy, wife of the publicist, is reported resting easy after a major operation.

Atlanta, Ga. Constitution
October 5, 1941

Helen Hayes Opens Theater With Brilliant 'Jane Eyre'

Jack Benny, Tony Wons and William L. Shirer Make Bow on Radio Today; Maynor Is Music Guest.

By PAUL JONES.

A powerfully emotional story, "Jane Eyre"—a story which mingles tears and devoted love—will give pretty Helen Hayes an opportunity to display all of her great dramatic talent when she opens another brilliant season of the "Helen Hayes Theater" tonight at 8 o'clock over Columbia and WGST.

Set in a gloomy English mansion, "Jane Eyre" tells of a young governess' love for the wealthy Edward Rochester. Following misunderstandings, Jane (played by Miss Hayes) and Rochester are drawn closer together. He proposes marriage. And as Jane and the wealthy Englishman are in the midst of the marriage ceremony a spectator screams.

Jane is left to find that Rochester is already a husband—a husband of a demented woman who is locked in a room which has been forbidden to all who frequent the mansion.

The demented wife jumps to her death and Rochester is blinded in an attempt to rescue her. The play closes with one of the most moving scenes in dramatic history.

This will mark the first appearance on the airwaves of the theater of the fall season.

Three fall premiere broadcasts are slated for tonight when Jack Benny, star comedian; William L. Shirer, author of "Berlin Diary," and Tony Wons, popular reader of poetry, return to the airwaves for a new season.

Benny, whose comical cut-ups have brought laughs to millions of listeners in past years, will return tonight at 7 o'clock over NBC-Red and WSB.

Shirer, veteran news analyst and foreign correspondent, will start a new series of broadcasts tonight at 5:45 p. m. over Columbia and WGST.

Wons, the man who has used gallon upon gallon of glue pasting up clippings of poetry in his famous "Scrapbook" will be back on the radio today at 4:15 o'clock with more of his verse and chatter. Wons has been on radio for about 15 years. He started off as a Shakespearean character in a dramatic series.

The famous Negro soprano Dorothy Maynor, whose rich vocal qualities have won her wide acclaim since her start two years ago, will sing on the Sunday Evening Hour tonight at 9 o'clock. Sir Thomas Beecham, noted British conductor, again will be in the podium. Beecham, who was guest conductor on last Sunday's program, is recognized as one of the foremost conductors of his age. During World War I, he conducted a performance of "The Marriage of Figaro" during an air raid on London. The theater in which he appeared was nearly destroyed by the lethal missiles.

Edward G. Robinson and Ona Munson, cinema players, start the presses to rolling again at the Big Town newspaper beginning next Wednesday night. All sorts of exciting stories will again be uncovered by the fearless Wilson and lovely Lorelei. Listen for the familiar "Wuxtra, Wuxtra, Read All About It in the Illustrated Press," over CBS and WGST at 8 p. m.

Commercial Appeal
Memphis, Tennessee

Negro Star Has Gained World Fame

OCT 26 1941

Expected To Repeat Her Memphis Triumph Of 1939

By BEN S. PARKER JR.

THERE is every indication that Marian Anderson will repeat her triumph of two and a half years ago when she returns Wednesday evening to sing at the Auditorium. The rich contralto of the noted negro singer will be heard in a program of classics, art songs, and spirituals. Curtain time is 8:15 p.m.

OCT 26 1941

Marian Anderson's voice carried her from her humble home in Philadelphia's negro quarter to a point where she appeared at the White House in a concert for the King and Queen of England.

Her father sold coal and ice; her mother helped the family budget by taking in washing. Marian's first public appearance was in a church duet with another little girl, at the age of six. When she was eight, she was announced as the "baby contralto," earned her first professional fee (50 cents), and graduated from the junior to the adult choir. There on occasion, she substituted for an absent soprano, tenor, or even bass. To this she attributes the phenomenal range and timbre of her voice.

Given Scholarship

After she completed high school, the people of her church pooled their hard earned nickels and dimes into a fund for "Marian Anderson's future." A voice scholarship was given her, under which she studied for nearly a year.

Then, sponsored by the Philadelphia Choral Society, the young singer gave a solo concert which obtained for her two years of study with Agnes Reifsneider of Philadelphia. At the conclusion of this course, a fund was raised to enable her to study further.

Her prize winning appearance with the New York Philharmonic Orchestra led to an engagement with the Philadelphia Orchestra. After this brief flurry, the Anderson future seemed becalmed. This was in 1926. She spent a year being coached by Frank La Forge.

In the next four years, she crossed and recrossed the Atlantic, sang at Carnegie Hall and won a Julius Rosenwald scholarship. For three more years she steamed back and forth, America hestitant to acknowledge her, the Continent unprepared to accept her.

OCT 26 1941

Applauded In Europe

Then, in 1933, the lightning struck. She embarked for a three months' tour of Europe, and did not catch her breath until August, 1935 when she capped a sensation-

al two year circuit of Europe at the Mozarteum in Salzburg. There it was that Toscanini passed his famous judgment: "A voice like yours is heard only once in 100 years."

The cables sizzled back to the States, and Marian's native land prepared to acclaim her. Her three concerts in New York, the first on Dec. 30, 1935, firmly established her reputation in her own country.

The following March she sailed for another continental tour. She planned one month for Russia, was held for three. Europe, Africa, South America all saw the rare spectacle of a box office avalanche.

In 1938, she gave 70 recitals in the United States, then the longest, most intensive tour in concert history for any singer. She promptly broke her own record with 75 concerts in more than 60 cities the following year. Among them was Memphis.

This, 1939, was the year of the famous Washington incident, when Constitution Hall was denied her for an appearance. The resultant uproar prompted the Federal Government to offer the unprecedented use of the Lincoln Memorial for an outdoor concert at Easter.

The Anderson record fell again in 1940, when she sang in more than 70 cities in a total of 92 concerts. Five were in New York's Carnegie Hall.

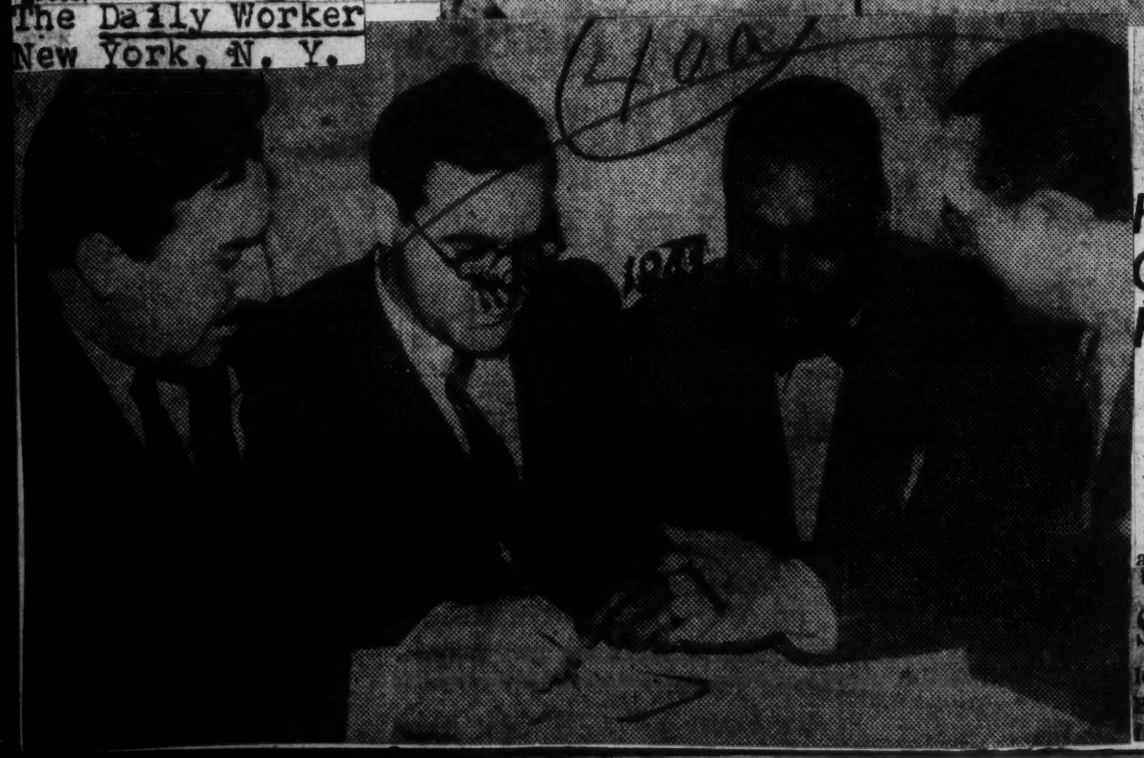
The 1941 season was distinguished by her winning of the $10,000 Bok Award, presented by Philadelphia. She has dedicated that sum to the advancement of young American singers, in remembrance of her own early days.

Marian Anderson is to be presented by Martha W. Angier, Inc. The box office is located at Stuber-Terry Piano Co., 64 South Second. The entire balcony and parts of the gallery are reserved for negroes.

Birmingham, Ala. News
October 19, 1941



The Daily Worker
New York, N. Y.



New York Times
New York, N. Y.

In the Popular Field

The latest batch of singles does not rise much above the average level of stuff ground out for passing consumption. Sidney Bechet and his New Orleans Feetwarmers play with sparkle in *Rip Up the Joint*, but *Laughin' in Rhythm* with a laughing voice punctuating the score is an idea that misses fire (Victor, 50 cents). Jan Savitt and his Top Hatters go to work on Bach's *Little Fugue in G Minor*, which is sturdy enough to survive and even embellish this treatment; backed up by *In the Hall of the Mountain King* (Victor, 50 cents). Cab Calloway and his orchestra are far from their best in *My Coo-Coo Bird* and *Mrs. Finnigan* (Okeh, 35 cents). Tommy Dorsey and his orchestra offer a conventional swing idea, *Swingin' on Nothin'*, plus *On the Alamo* (Victor, 50 cents). Benny Goodman and his orchestra do two numbers from "Best Foot Forward"—*Shady Lady Bird* and *Buckle Down, Winsocki*, neither outstanding (Columbia, 50 cents). Goodman and his crowd move to the Okeh label shortly, which means that their records will be 15 cents cheaper.

Miss Billie Branscombe, while Miss Perry an instructor, at the Birmingham Conservatory of Music, will accompany the women's voices with a violin solo.

Sung by the men's glee club will be a sailors' chantey, "A-Roving," arranged by Marshall Bartholomew, while the choral union will sing "The Sun Worshippers," a Zuni Indian melody harmonized by Harvey Worthington Loomis.

The vocal groups, which will include 120 student voices, will be directed by Dr. Raymond F. Anderson, while Ottaker Cadek will direct the college orchestra in its numbers. Lucie Ford will be piano accompanist for the concert.

GETTING IN TUNE—Rehearsing for their first concert to be given Oct. 27 are members of the Birmingham-Southern College music groups. Top, a cappella choir members practice some of the all-American music they will sing at the concert. Bottom, Dr. Raymond F. Anderson directs one of his vocal classes in a number scheduled for the concert program.

Hilltop's Musical Groups 'Readying' For First Concert

Indian Melodies, Sailors' Chanteys And Spirituals Will Feature Program

Negro spirituals, Indian melodies, a sailors' chantey, and even a song written by a modern composer especially for the Birmingham-Southern Choir will be featured when Hilltop music groups present the first concert of the year Monday, Oct. 27, in Munger Auditorium on the campus.

Outstanding on the program will be the song, "The Old Boat Zion," which was written and inscribed to the Birmingham-Southern Choir last Spring by R. Deane Shure, who heard the choir when it sang in Washington. The anthem is based on a melody collected from folk songs of the South by S. P. Poyner, of Dothan. The a cappella choir, to which this music was dedicated, will sing "The Old Boat Zion" at the concert.

Featuring all American music, the concert will include Negro spirituals. The men's glee club will sing "Sometimes I Feel Like a Motherless Child," arranged by William Henry Smith and the choral union of all music groups will sing "Old Man River," by Jerome Kern, with Tom Dill as baritone soloist.

A couple will waltz to one of the selections when the women's glee club sings "Mademoiselle, Will You Dance With Me?", a French-Canadian folk song arranged by Gene

Salute to Negro Troops will be the name of a colorful stage show here next Monday at the Apollo Theatre on 125th St., and the three famous band leaders above, shown with the Rev. A. Clayton Powell (left) will top the show. The baton masters are Benny Goodman, Count Basie and Tommy Dorsey. They are shown planning the tribute to the Negro armed forces. Rev. Powell is chaplain of the Negro Actors Guild.

40a-1941

Daily World
Atlanta, Georgia

They Appeared On Inaugural Program

JAN 23 1941



The Golden Gate Quartet and their guitar accompanist shown above at Constitution Hall, Washington, where they appeared as part of the gala inaugural program. Left to right, the musicians are: Joshua White, Orlandus Wilson, Clyde Riddick, Henry Owens and Willie Johnson. (Acme photo)

Lakeland, Fla., Ledger & Star Tele
January 15, 1941

Negro Singers At College Tomorrow

A chorus of negro students from Bethune-Cookman college, Daytona Beach, will sing at Florida Southern college tomorrow morning on a special program at 10 o'clock.

President Ludd M. Spivey has invited the public to attend the 30-minute program in the drawing room of Joseph-Reynolds hall.

Pittsburgh Courier
Pittsburgh, Pa.

Ella Fitzgerald's Recording Of "Five O'Clock Whistle" Country's 8th Best Seller

NEW YORK, Jan. 9—Establishing song records is an expected achievement of Ella Fitzgerald, rated first lady of swing. But just for the records, it was announced this week by the Decca Recording Company, La Fitzgerald's waxing of "Five O'Clock Whistle" has become the eigth best seller in the country.

Winding up the 1939 season, Miss Fitzgerald was high on the popular list as the composer and recorder of "A Tisket, A Tasket" which also sold a record breaking amount of waxings. By her ability, the swing lady has established herself as one of the most important artists in her field, remaining at the top of the heap since her discovery by the late Chick Webb several years ago.

At the Savoy ballroom in Harlem currently, the swing mistress is scheduled for a dance and theatrical tour within a few weeks.

Afro-American
Baltimore, Maryland

Golden Gate Quartet at Inaugural

JAN 25 1941

WASHINGTON.

The Golden Gate Quartet sang on the Inaugural program held at Constitution Hall here Monday, at the invitation of Mrs. Roosevelt. It was this same hall that the Daughters of the American Revolution refused to permit Marian Anderson to use for a recital in 1939. Little comment was forthcoming on the Mrs. Roosevelt matter. Officials in charge of the concert, which was the opening event of President Roosevelt's inauguration, said that they had included the quartet on the program at the suggestion of Mrs. Roosevelt.



The manager's office at Constitution Hall said that it had not been notified of the action, but that they would not interfere with any arrangement of the President's party.

It was in February, 1939, that Mrs. Roosevelt led a nation-wide protest against the Daughters of the American Revolution when the DAR refused to allow Marian Anderson, great contralto, to give a concert in the hall, which the DAR owns.

Resigned

Mrs. Roosevelt resigned from the DAR after the Anderson episode. It was only a few weeks ago that Mrs. Roosevelt went to Cafe Society Uptown on East Fifty-eighth Street, New York, with her son, Franklin Jr., where she heard the Golden Gate Quartet, night club, radio, and phonograph record stars.

The quartet has been appearing, when its schedule permits on the "Flow Gently Sweet Rhythm" program of Maxine Sullivan and John Kirby, on Sunday afternoons.

A day or two after visiting Cafe Society, Mrs. Roosevelt praised the quartet in her syndicated column, "My Day."

Members

Then, it was announced that the quartet would sing at the inaugural program. The members of the group are:

Willie Johnson, lead and narrator; Clyde Riddick and Henry Owens, tenors. and Orlandus Wilson, bass; Herman Mitchell, guitarist.

Others appearing on the program were:

Nelson Eddy, Eddie Cantor, Irving Berlin, Charlie Chaplin, Rise Stephens, and the National

Time
Chicago, Illinois

Down Beat Poll

Every year *Down Beat*, jazzmen's magazine, polls the trade for its opinions, which are downright. This year's opinions, published last week:

▶ Best swing band: Benny Goodman, with 2,130 votes to Duke Ellington's 1,841.

▶ Best sweet: Glenn Miller, nosing out Tommy Dorsey, 2,605 to 2,427.

▶ Favorite soloist: Clarinetist Goodman. Next: Trumpeter Harry James, Clarinetist Artie Shaw.

▶ Best small combination: Goodman's sextet.

▶ "King of Corn": Guy Lombardo.

▶ Best vocalists: Bing Crosby, Helen O'Connell. Blonde, dimpled Singer O'Connell, 20, called "Button-Nose" by the boys in Jimmy Dorsey's band, also took first



HELEN O'CONNELL
She learns her songs in bed.

place in polls held by *Metronome, Orchestra World, Swing*. She has never studied singing, learns songs and perfects her whiskey-voiced style while lying in bed. Her best-seller of the year: *Six Lessons from Madame La Zonga* (Decca record).

Journal and Guide
Norfolk, Virginia

Will Never Swing Classic Music, Says Count Basie

JAN 25 1941



Count Basie
Won't swing the classics

NEW YORK—"They're desecrating American's beautiful old melodies and favorite music!"

That's what Count Basie, the sepia "Jump King of Swing," charges is being done by the nation's swing bands.

"Now that ASCAP's modern music has been barred by the radio net-works," explains Basie, "the bands must turn to the old public domain music for their swing material

"Consequently radio audiences are hearing over and over again swing versions of beautiful American folk music such as the Stephen Foster works and numerous other compositions, scored in their original form to millions of people."

JAN 25 1941

OUT AND OUT SWING

"Mine is an out and out swing band," declared Basie, but I'll not go on the air if I have to resort to these beautiful compositions fod my swing material."

"I've never had to swing the classics or these old melodies and I never will! I'm not taking the part of either ASCAP or the radio-net-works. I just want to see the whole mess straightened out so that we leaders of swing bands can go back to our normal course of events!"

Basie explains that it is not the fault of the band-leaders that they are reviving the old music in swing-time. He opines that the current mix-up forces them either to do this or not go on the air.

Journal and Guide
Norfolk, Virginia

Critics Applaud Dorothy Maynor

JAN 25 1941

By ALVIN MOSES

NEW YORK (ANP)—Dorothy Maynor, in her second recital of the current season took Harlem and the rest of New York by storm recently at Town Hall as the fourth event in the season's endowment series of that institution, thrilling a packed house with her artistry and personableness.

Winner of the Town Hall Endowment Series award for 1940, Miss Maynor featured the world premiere of the "Five Rhymes from Peacock Pie," a song cycle from the young American composer, Theodore Ward Chadler, with text by Walter de la Marc. These number, in the English tongue, furnished the second half of her elaborate and difficult program.

JAN 25 1941

"Old Shellover," "Tillie" and "Cake and Sack' were warmly received by a critical audience of newspaper experts and patrons of the Hall of many years standing.

OPENING NUMBER

Her program opened with the chorale, "Now Let Every Tongue Adore Thee," by Philip Nicolai, as harmonized by Bach, and Miss Maynor's every note and graceful movement of the body was watched by an audience that even overflowed the stage and seemed (at times) to surround her feet. Then followed two Handel arias "Oh Sleep, Why Dost Thou Leave Me," from "Semele," and "Oh, Had I Jubal's Lyre," from "Joshua."

Then came a group of Lieder from Strauss, the great German composer, viz: "Wie Sbllten Wir Geheim sie halten," and three not very well known numbers of his "Im Spaetbook," "Inc Schwebe," and the "Wiegenlied."

A French group presented included Faures "Claire de Lune," "Apres un reve," and Bizet's "Adieu de I'hotesses arabe." Three Negro spirituals, Frank La Forges "Cupid Captive," two selections by Mussorgsky, "Little Star" and Parasha's "Reverie and Dance," from the "Fair at Sorochinsk."

Rogersville, Tenn., Review
January 30, 1941

Negro Tenor Coming To Swift College

Will Appear In Concert On Tuesday, February 25th.

President W. C. Hargrave of Swift Memorial College announced yesterday that George Matthews, well-known Negro tenor, would appear at Swift Memorial College on Tuesday, February 25th.

Matthews is an outstanding tenor. He was called by Dr. Jas. E. Shepard, president of North Carolina College, "The most promising Negro tenor at the present time."

Admission to the concert will be 25c and 35c.

George Matthews was born in Kernersville, N. C., and at an early age began to show his musical capabilities. At the age of fourteen he joined the choral society at A. and T. College and was recognized as an outstanding member of that group. Four years later he was choir soloist at St. Matthews Episcopal Church, Detroit, Mich., and a pupil of Archibald C. Jackson at the Detroit Institute of Musical Art.

He first achieved prominence by winning the $500 first prize at "A Century of Progress." He was later successful as soloist with the world famous Fisk Jubilee Singers. He has twice sung successfully at the eight North Carolina summer schools and has made impressive radio broadcasts from New York City.

Last season besides appearing in more than 20 colleges he appeared at Abyssinian Baptist Church, New York City; New Rochelle, N. Y., Greenwich, Stamford and Bridgeport, Conn., Wilmington and Dover, Deleware, and Richmond, Va.

Throughout the season he has confirmed former successes and justified the acclaim of Charles Wakefield Cadman that his performances are filled with variety and charm.

Globe and Independent
Nashville, Tenn.

FAMED SINGERS TO BE FEATURED BY 'ROYAL CROWN COLA'

MAR 28 1941

Celebrated Sons of South" to be In City for Month of April

By Gloria Pasket

S. J. Phillips, Special Sales Representative for the Nehi Corporation of Columbus, Georgia spent several days in Nashville this week preparing for a thirty-day Advertising and Sales Promotion Campaign for Royal Crown Cola.

The Campaign will be conducted by the Booker T. Washington Sales Agency of Tuskegee Institute. The principal feature of the program, which will be held at churches and schools of the city will be the singing of the "Celebrated Sons of the South." The singers are stars of the radio and concert stage. They have sung before President Roosevelt and have broadcast over the leading networks of the nation. It will be a rare treat to hear them. The singers are sponsored by Royal Crown Cola.

MAR 28 1941

It is hoped that Nashville in general will take advantage of the opportunity to hear these famous artists.

The Royal Crown Cola Advertising and Sales Promotion Campaign will start in Nashville Wednesday, April 3. The "Celebrated Sons of The South" are scheduled to make regular radio broadcasts while in the city. They will be heard over station WLAC as follows:

MAR 28 1941

Thursday at 6:30 P. M.
Sunday at 8:15 A. M.
Monday at 4:30 P. M.
Tuesday at 8:00 P. M.

Daily World
Atlanta, Georgia

Army Sends Out Call For Twenty-Five Musicians

The largest number of Negro musicians ever called for by the Army in the Fourth Corps Area is being sought by Technical Sergeant Cecil Mayes of the local recruiting office.

There are now vacancies for twenty-five qualified musicians, the announcement said. The men must be single and between the ages of 18 and 35. Specifically wanted are four cornet players, four clarinetists, two melophone players, and men able to perform on a baritone, tubas, picolo and flute. The army will furnish the instruments.

The men are wanted for the new band being formed at the Camp Wheeler Replacement Center at Macon, it was said. Anyone interested should contact Sgt. Mayes at Room 321, new postoffice building, Atlanta.

Chicago Tribune
Chicago, Illinois

COLOR LINE IN DIXIE.

Chicago, Nov. 3.—According to THE TRIBUNE, all is now sweetness and light in the Democratic south now that a mixed audience sang "Suwanee River" at a recital by Marian Anderson. But was anything said about segregating the audience in this great democratic demonstration? Was anything said about Miss Anderson stopping at a nice white folks' hotel if she did? Why don't they allow her to sing in opera? Why can't they make her up as a white Elsa or white Juliet, just as they make up white singers as black Otellos?

O, it's just wonderful that the white folks applauded Miss Anderson. But what about the millions of Negroes that cannot sing as well or possibly cannot sing at all?

MARK TABER.

The Daily Worker
New York, N. Y.

Robeson to Sing at 'Free Browder' Rally

With prominent Americans and a Congressman from Chile slated to address the Free Earl Browder rally Monday night, Sept. 29, at Madison Square Garden, the Citizens' Committee to Free Earl Browder, sponsor of the mass meeting, announced yesterday that the world-wide famed singer, Paul Robeson, will sing at the meeting.

Reflecting the sharply mounting interest in the Browder case in Latin America, where leading organizations and individuals have come out for the anti-fascist's release, Salvador Campo, labor leader and member of the Chilean House of Representatives, will address the Free Earl Browder mass meeting. Senor Campo, now on a visit in New York, is general secretary of the widely influential Confederation of Labor of Chile. With him on the Garden platform will appear another Latin American labor

Atlanta, Ga. Constitution
September 14, 1941

Negro Musician Now Living He Appears Often at White House

Selika Pettiford Has Enviable Professional Record, But Likes Quiet Life in Atlanta; Has Made Pictures With Robeson.

By EUGENIA BRIDGES HARTY.

Living quietly in Atlanta—with rhythm in her soul and music at her fingertips, Selika Pettiford—composer, pianist, organist, singer and entertainer of presidents and royalty, likes it that way! She has adopted Atlanta. It will soon adopt her.

Selika is neither fre, white nor 21. As a matter of fact, she is nearer 30, as dark-complected as any of her original African ancestors and a slave to music. She will sing Shubert's "Ave Maria" for you in her hypnotic contralto voice, to her own skilled organ accompaniment, or as easly break into a Boogy Woogy of her own creating.

"Boogy Woogy is nothing more than a tom-tom beat," says the colored girl who is a graduate of Sacred Heart Academy in Grand Rapids, Mich., and of the University of Michigan, and whose English is as flawless as her rhythm.

Has Many Successes.

Still on the credit side of her prime, Selika has a pretentious list of successes already on the ledger. She has been playing and singing at the White House every Sunday night for the last three years. There is no embassy in Washington that has not heard her husky voice, her sure piano antics. Se has given three command performances for the Duke of Windsor, has understudied Ethel Waters in as many Broadway hits.

In the "Black Birds of 1928," Selika hit her stride. She arranged the music, appeared in the show, while understudying its star—Ethel Waters. Ditto—in the "Rapsody in Black." In the Irving Berlin hit, "As Thousands Cheer," this talented artist worked with the composer, understudied the star and made records of all the most popular numbers.

Nor has Hollywood passed her by. Selika has made two Paramount pictures with Paul Robeson, the famous Negro basso, whose appearance in London in the title role of the opera, "Othello," caused a sensation just before Munich. As an organist, Selika has appeared for a season with Jessie Crawford at the Chicago theater, and at the Oriental theater in the same city with Paul As.

Also Radio Star.

Using radio as an equally effective vehicle, this young Negro musician has done a season on the "True Blue Beer" program with Walter Compton of "Double or Nothing" fame. She had her own program over WWJ, the Detroit News station, while appearing at the Michigan theater simultaneously as organist. Over WSBC in Chicago she did a classical program for a spell. Appearing on the Ben Bernie program, she was drafted by Rudy Vellee for his show. Before that, she appeared with Ted Lewis.

As a composer, Selika is equally well known for her classical creations such as "The Harps of St. Cecilia," which was a Paul Whiteman exclusive, and for her blues numbers, such as "Waking Up the Folks Up Stars." You have in all probability heard Whiteman play her famous arrangement of "Deep Purple." The White House has chuckled at her composition, "WPA."

"WPA . . . Ooo . . . WPA
T'aint whut yu do
You can jive for your pay . . .
Lazy all day . . . Oooo
WPA . . . Ooo . . . WPA."

You ought to hear her break into it. You probably will. For Selika has settled down here for a spell. She will do some radio work here this fall, some organ recital and private entertaining, getting back home. Happily But mostly, she is enjoying just married, with two sons to her credit, this musician likes it here—just living quietly in Atlanta.

New York Age
New York, N. Y.

Author Of Song Hit Appears On "We, The People" Broadcast

Bennie Benjemen, a local boy who is the author of the current song hit, "I Don't Want to Set the World on Fire," was the star of last week's radio program, "We, the People," presented by the Columbia Broadcasting Company over a national hookup.

In telling how he came to write the song, Benjemen said:

"I guess it started when I was a kid. I was nuts about music and I ran elevators to earn enough money to take music lessons. Then I started composing, but didn't get nowhere. So I teamed up with Sol Marcus and Eddie Seiler. We worked hard—knocking out lyrics no one wanted to sing to, songs no one wanted to buy. One day, three years ago the three of us were standing on Broadway flat broke. One of the other boys said, 'Gee, we don't want to set the world on fire, all we want is a break.' I said, 'Brother, that is the title o four next song.' We went home and had that song on paper in fifteen minutes flat.

"After every publisher in New York City turned us down I played it for Deanna Bartlett ond Morrie Hartman. They were just starting out in the music business but they agreed to publish it if I changed the spelling of my name.

"Morrie Hartman believes in numerology. So he made me change the i's and a's in my name to e's. Now my name is spelled B E N - J E M E N. I don's tay that made our song a hit, but right after it was published, Tommy Tucker, the orchestra leader, phoned to say he wanted to record it. He did and in five days more than 135,000 records were sold.

"Like I said, Mr. Dowling, we didn't want to set the world on fire, all we wanted was a break. And we kept on pluggin' till me got it."

Journal and Guide
Norfolk, Virginia

"Swing Low" Inspiration For Symphony

Spirituals Are Immortalized By Czech Composer

NEW YORK CITY—Harry T. Burleigh, 75-year-old arranger-composer, revealed last week during the centenary anniversary of Anton Dvorak, Czech composer, that "Swing Low, Sweet Chariot" inspired Dvorak to immortalize spirituals.

Burleigh, long and close friend of the Czech composer, was a student at the National Conservatory of Music at the time Dvork was direction of the institution. The young Negro student was studying harmony, composition and voice when Dvorak heard him singing and consulted him about Negro folk songs.

SANG IN COMPOSER'S HOME

The two men established a friendship that brought Burleigh into the home of Dvorak where, hour after hour, he would sing his native spirituals and the Czech would ask hundreds of questions about Negro life. Dvorak particularly liked "Go Down, Moses" and "Nobody Knows the Trouble I've Seen."

Forty-six years ago, the theme of "Swing Low, Sweet Chariot" appeared as the second theme of the first movement in the famed symphony, From the New World" by Anton Dvorak.

Burleigh said he had Dvorak's manuscript arrangement of "Swanee River" for chorus, orchestra, baritone and contralto. It was scored for a concert in 1895 held in the Madison Square Concert Hall to raise funds for a New York Herald free clothing drive, but was not published.

PORTSMOUTHIAN SOLOIST

"The contralto of the occasion was a superb Negro singer nicknamed "The Black Patti," Burleigh said in the office of the Ricardi music publishing house. "After the great Adelina Patti, you know. Her real name was Sis-seretta Jones of Portsmouth, Va. Dvorak was mad about her voice."

Mr. Burleigh, soloist in St. George's Episcopal Church, white, here 47 years, and generally regarded as the father of spiritual arrangements, admitted that Dvorak urged him to "give those melodies to the world."

The Czech insisted that they represented the flower of American folk art, coming from a burning need for religious solace in a hard life.

"Dvorak, a Czech with a great love for the common people of all lands, pointed the way," said Mr. Burleigh.

Daily World
Atlanta, Georgia

Dorothy Maynor On Sunday Hour

NEW YORK CITY—(SNS)—Dorothy Maynor, soprano, and Thomas Beecham, conductor, at Ford Sunday Evening Hour guest Sunday, October 5, in a program that includes works by great Russian, French, German and Bohemian composers in addition to Negro spirituals. (WABC-CBS, 9:00 to 10:00 P. M. EST.)

The distinguished soprano was "discovered" by Dr. Serge Koussevitsky, conductor of the Boston Symphony, while she was studying at Westminister Choir School. Impressed by her voice and artistry the conductor invited her to appear as soloist at the Berkshire Music Festival. Since that debut, Miss Maynor has given recitals and been soloist with leading orchestras all over the country.

For her solos, Miss Maynor sings Chere Nuit by Bachelet, Richard Strauss' Cecily, Dubussy's Beau Soir, and two spirituals, Steal Away and I Couldn't Hear Nobody Pray.

The closing number, in which the chorus and studio audience join soloist and orchestra, is Williams' Let There Be Light.

Daily World
Atlanta, Georgia

Collaborates On New Composition

NEW YORK—(ANP)—William Grant Still, noted composer, and Miss Katherine Garrison Chapin, white, for the second time, have collaborated on an American composition scored for orchestra, based on Miss Chapin's poem "Plain Chant for America" and dedicated to President and Mrs. Roosevelt. John Barbirolli, white, plans to introduce it during the New York Philharmonic-Symphony orchestra centennial. Their first collaboration was brought about by Dr. Alan Locke. Miss Chapin is, in private life, the wife of United States Atty. Gen. Francis Biddle.

Early this year, Mr. Barbirollis suggested that Mr. Still write something especially for the centennial, and the composer's first thought was to offer orchestral suite.

Having planned and completed the suite, Mr. Still decided that something more significant was needed for the occasion, and remembered Miss Chapin's poem. Sometime before, he had promised to set the verse to music, after their collaboration of "And They Lynched Him on a Tree", which was presented at Lewisohn stadium in California.

The score had originally planned an orchestral prelude and interlude to set off the two main sections of the solo, but upon Barbirolli's suggestion, a postlude was written to complete the original thought.

Said Miss Chapin, auther of "Time Has No Shadows", and "Outside of the World," "The success of my collaboration with William Grant Still in his setting of my ballad poem "And They Lynched Him on a Tree," his dramatic and lyrical ability, his fine, true American idiom makes me delighted to collaborate with him again."

It may be remembered that Mr. Still received the Guggenheim and Rosenwald fellowships, was composer of theme music for the New York World's Fair, and "Afro-American Symphony", "Lenox Avenue", "Kaintuck" and many others.

News
Birmingham, Ala.

'Ol' Man River' Rolls Right On Into Symphony Concert Ranks

OCT 5 1941

BY HAROLD C. McKINLEY

CLEVELAND — (AP) — "Ol' Man River" is rollin' into some fancy places.

After rollin' around the vaudeville stage, the night clubs, barber shops and amateur hours so long it's come to be regarded as folk music, Jerome Kern's hit tune is rolling into the symphony concert halls.

The stevedore's song of the Mississippi and other favorites from the operetta "Show Boat" have been dressed up by Kern in a symphonic arrangement to be given a premiere Oct. 23 and 25 in ornate Severance Hall, home of the Cleveland Orchestra.

New York will hear the work in November, when Dr. Arthur Rodzinski, Cleveland conductor, appears there as guest with the Philharmonic Orchestra.

The original symphonic score—Kern's first and dedicated to Dr. Rodzinski, who suggested it—measures three feet square and four inches thick and weighs 25 pounds. Titled "Scenario for Orchestra," the arrangement includes themes from "Only Make Believe," "Misery's Done Come," "Why Do I Love You" and "Can't Help Lovin' That Man."

The score's directions are as unorthodox as the music in the world of symphonic orchestra. Diminutive hats—jazz band props for muting the brasses—are required for trombones and trumpets. When the tones should be loud, the directions read: "Hats off."

In addition to regular symphonic instruments, Kern wants four saxophones, a guitar and Chinese tomtoms.

Dr. Rodzinski, who likes to mix the modern with the traditional in his programs, had been thinking about a symphonic orchestration of "Show Boat" a couple of years before he approached Kern about it.

He considers the music classic, thoroughly appropriate for symphonic programs.

"The day is past when it is considered undignified or unesthetic to take seriously American music written in popular idiom," he says. "'Rhapsody in Blue' put an end to that antiquated conception."

Pittsburgh Courier
Pittsburgh, Pa.

You should be proud of William Grant Still, the great Negro composer, whose New York World's Fair theme song was heard by millions. His latest, "Plain Chant for America," will be the first American composition to receive a world premiere presentation by the Philharmonic-Symphony Society of New York during its coming centennial session. John Barbirolli directs it on October 23-24. This has been an outstanding year for the Negro in music with Dean Dixon conducting the N.B.C. and N. Y. Philharmonic orchestras, Anne Wiggins Brown scoring in the light opera, "La Belle Helene," and Paul Robeson, heard often singing "Ballad for Americans."

40a-1941

The Daily Worker
New York, N. Y.

Robeson Sings for 6,000 at Capital Concert for China

APR 28 1941

Great Negro Basso Thrills Audience With Stirring Songs of Oppressed; National Negro Congress Co-Sponsors Affair

(Special to the Daily Worker)

WASHINGTON, April 27.—Six thousand Washington people heard Paul Robeson, great Negro basso, sings at the Uline Ice Arena Friday night under the auspices of the National Negro Congress and the Washington Committee for Aid to China.



PAUL ROBESON

Robeson stirred the people, crowding into the hall, with the old songs of the oppressed people from different parts of the world.

He sang a Hebrew prayer and poured out the sorrows of the peasants of Tsarist Russia in a moving folk song. APR 28 1941

Mrs. Franklin D. Roosevelt had originally sponsored the concert. She withdrew her sponsorship when the National Negro Congress joined the Washington Committee for Aid to China in backing the affair. She objected to the National Negro Congress' participation.

John P. Davis, executive secretary of the National Negro Congress, told the audience that the struggle of America's Negroes for democracy in this country was part of the same struggle waged for liberty by the Chinese people.

Uline Arena withdrew its Jim Crow restrictions before the concert after protests had been sent in.

Amsterdam News
New York, N. Y.

Count Basie's Commercial

NOV 29 1941

Count Basie's new commercial radio contract with Coca Cola to begin in November, is real news, for except for one abortive try at a commercial by Duke Ellington a number of years ago, this is the first time that a Negro band has hit the jack pot in radio.

Of course, John Kirby's "biggest little band in America" has a commercial spot in the Duffy's Tavern program, but despite the fact that John and his boys are undoubtedly the biggest drawing card on the popular program, they are used only as a motif for the program.

NOV 29 1941

Negro bands, popular as they are with the American people, have been used over the air mainly for recorded programs late at night. So here we salute Coca Cola for realizing the intrinsic worth of a great Negro band and for knocking old man Jim Crow right off his pins!

The Daily Worker
New York, N. Y.

Paul Robeson Stirs Vast Audience in Cleveland

APR 22 1941

(Special to the Daily Worker)

APR 22 1941

CLEVELAND, O.—Paul Robeson, great Negro artist of the people, making his first appearance here last Saturday night sang his beautiful songs to the people and received an unprecedented ovation showing deep appreciation and affection.

The reception given to the great singer was so enthusiastic that it drew the following remarks from the Cleveland Plain Dealer critic in Sunday's edition: "The auditorium was filled by an audience which I have never heard equaled in its expression of enthusiasm."

Robeson sang a group of eight songs from different lands including the immortal "Peat Bog Soldier" and a song from the Soviet Union. Later together with the Cleveland Young Fraternalist Chorus, under the direction of the young Negro musician, Vyrle Paris, Robeson sang the famous, "Ballad for Americans." APR 22 1941

The audience had heard Robeson on recordings and in the movies, but few had ever sat across the footlights from his as he sang his songs of the people. Let us say that Robeson sings a message of hope to the people. But it is also true that his personal presence, the bigness of the man, his bright eyes, his plainess of sincerity, his visible closeness to the audience, the people; these things become part of his songs, and his songs verify what the audience is thinking, give deeper meaning to their thoughts, their struggles, and gives them hope in the future.

The Plain Dealer critic speaks of Robeson's "natural faculty for putting his work across that few others may boast." The admiration which the critic has for the artist is clear. One also denotes a hint of wonderment. Certainly Robeson's ability to "put his work across" is not the familiar "quality" one sees in so many personages of the stage, the product of careful, synthetic grooming and studied gestures. The critic from the Plain Dealer recognizes this and says that "few others may boast" of this ability, but he doesn't explain why, and perhaps cannot.

The people in the Cleveland audience can explain. Their shouts of "Bravo" "Bravo!" echoed "He is ours, He is ours." Robeson sang a Jewish prayer. The Jewish people felt, "His sorrow is our sorrow, His hatred of oppression is our hatred. He is telling us not to weep, but to fight. He is right."

The Negro people cheered him. They were saying "There is our Paul. He is showing the world the imprisoned genius of our people. He has gone far, but he is still ours. He is telling us to organize to struggle." APR 22 1941

There were almost as many different nationalities present as there are mentioned in the glorious "Ballad for Americans" he sang. Robeson reached them all, with the full beauty of his voice, with the deep sincerity of his message, with all of the burning confidence of his hope in the future.

After the concert Robeson joined his audience at an affair arranged to celebrate his 43rd birthday. A great section of the audience attended the party held in the Hungarian Workers' Home. Sitting in the crowded room, with his friends, Robeson was at home. Someone slipped up to the Gypsy Orchestra and presently the refrain "Happy Birthday" was played. Everyone joined in singing this informal deeply sincere tribute to the great artist. APR 22 1941

Robeson arose after the singing and with brief remarks expressed his appreciation for this friendship. It is a token of Robeson's true greatness, that in the presence of a great artist, the people acted in the most natural way. Robeson was constantly being visited by persons wishing to say a word to him and express their enjoyment of his songs. APR 22 1941

Robeson was one of the last to leave the Hall early on Sunday morning. Later on, he and many of his new friends went to a restaurant in the Cedar Central Section, where the majority of the Negro people live. There, the word got around that Robeson was present and he spent several hours meeting his friends and his people.

Time
Chicago, Illinois

Because spirituals "were written for solemn occasions and not for the edification of jitterbugs," the Pennsylvania Legislature last fortnight condemned the swinging of spirituals, requested radio stations not to broadcast religious music except on Sundays and holidays.

MAY 12 1941

Age-Herald
Birmingham, Ala.

MARIAN ANDERSON TO SING HERE SOON

NOV 5 1941

Marian Anderson, famous Negro contralto, who will come to Birmingham to appear in concert at the Municipal Auditorium Nov. 18 under the sponsorship of the Birmingham Music Club, has sung for the King and Queen of England, Jean Sibelius; President and Mrs. Roosevelt, Arturo Toscanini, and many of the crowned heads of Europe.

Winner of the $10,000 Bok Award, Marian Anderson was also given an honorary doctorate of music at Temple University, and has been accorded many honors both in this country and abroad. During the season of 1939-40 she broke her own record by appearing in more than 70 cities and giving 92 concerts between November and June. Five of these were in Carnegie Hall in New York. Following that, she sailed to Hawaii and returned in this country in time to sing at the larger auditoriums in the East, such as New York's Lewisohn Stadium and Philadelphia's Robin Hood Dell.

NOV 9 1941

Constantly studying, Marian Anderson, during the Summer was coached by Mme. Charles Cahier in the works of Mahler; studied Italian with Jeni Sadero, of Rome; and French songs with Mme. Germaine de Castro.

Her Birmingham concert will be one of the highlights of the current musical season in Alabama.

Daily World
Atlanta, Georgia

Musician Again Wins Damage Suit

MAY 10 1941

Jury Favors Graham Jackson Second Time In $25,000 Suit

Fulton Superior Court jury decided Friday in favor of Graham Jackson, well known musician, who was sued for $25,000 growing out of an alleged criminal attack.

Jackson went on trial, Thursday for a second time in the damage suit instituted by the Washington High School student who claimed personal injury to the extent of $25,000. The first case resulted in a mistrial several months ago.

The defendant is still being sued by the father of the alleged victim to the extent of $10,000, it was learned. Whether or not this case will come up soon was not known Friday. Future satus of the $25,000 suit, with reference to an appeal, also was not learned.

Jackson also faces trial in Fulton Superior Criminal Court for rape in connection with the alleged June 5, 1940 act. A similar charge was nol prossed by the Fulton Solicitor General's office after start of the trial several months ago Attorneys for the family of the girl secured re-indictment of Jackson a few weeks ago.

MAY 10 1941

Counsel for Jackson put up more outstanding white character witnesses as the trial continued Friday morning. Speaking in behalf of the defendant were Messrs. Charlie Yates, the famous golfer and bank executive; Baxter Maddox, of the banking family, and Cobb Torrence, insurance executive. Witnesses who appeared for Jackson Thursday included Messrs De Sales Harrison, soft drink magnate; Robert T. (Bobby) Jones, the golfer; H. Talmadge Dobbs, insurance executive; Jesse Draper, of real estate interests; Ryburn Clay, banker; M. E. Kilpatrick, attorney; Clark Howell, newspaper publisher; Willie Graham, vice president of the Southern Railway system; and Robert Schwab, manufacturer. Among colored characters appearing for Jackson were the Rev. John C. Wright, pastor of the First Congregational church; John Wesley Dobbs, Masonic grand master; and Clayton Yates, business executive.

Attorneys Clifford Hendricks and Russell Turner defended Jackson, while Judge W. F. Brandt led the prosecution.

Superior Judge John D. Humphries heard the case.

Black Dispatch
Oklahoma City, Okla

Una Mae Carlisle First Girl To Write Hit Parade Tune

MAY 3 1941

NEW YORK—(ANP)—Una Mae Carlisle is the first colored girl who ever wrote a song that made Lucky Strike's "Your Hit Parade."

Two weeks gao her tune, "Talkin' by the River" appeared for the first time among the 10 most popular songs of the nation. The words, however, were written by Robert Sour, a Princeton Phi Beta Kappa.

After the Hit Parade broadcast, Miss Carlisle went up to Mark Warnow, conductor of the orchestra and said: "I want to thank you for the wonderful arrangement". Warnow repliel: "So you liked that song, too." Miss Carlisle smiled as she said: "You see Mr. Warnow I write it." And that is how her identity was revealed.

Last week she told the story of how she happened to write this song on the CBS program "We The People." "I used to spend a lot of time walking along a river, looking out over the water. The countryside was so peaceful and the children gay and laughing, as they played along the riverbank. That river seemed to become a part of me, and it was there that I got the idea for the melody. I called it 'Walkin' by the River' and today it has a very special meaning for me. For that river that is so different today is the Thames river in London." MAY 3 1941

She has just completed another song, "I Met You Then, I Know You Now" with Lyrics by Stuff Smith, well known swing violinist.

Born 24 year ago in Zanesville, O., Miss Carlisle attended Ohio State university for one year. Then she travelled to Europe where she sang and played the piano in various night clubs. She has also appeared on regular and television programs of the British Broadcasting Company. In fact, she has played in 18 different countries. Since returning to the United States in 1939, she has had engagements in Baltimore's Howard theatre, Washington's Royal theatre, and is soon to appear at the Apollo in New York.

Miss Carlisle has also made five Victor Bluebird records and is under two year contract with that company. She plans to write several other songs with the lyric writer of her first hit tune and hopes that they too, will be good to be included in future Lucky Strike "Hit Parade" programs.

Columbus' Ga Ledger
May 10, 1941

Negro Children To Sing at Stadium

Five hundred negro school children will sing Sunday afternoon at 5 o'clock at the Municipal stadium and a large audience of civilian and soldier music lovers is expected.

The staff of the negro school under the general direction of Principal F. R. Lampkin, supervisor of negro schools, has been hard at work putting the finishing touches and suggestions to the program. Some rehearsals have been had at the stadium and most satisfactory ones.

At the direction of those in charge, announcement is made that seats will be provided for any white visitors who will come.

The occasion should prove a fine climax to the observance of National Music Week in the city of Columbus it is stated.

Columbus, Ga. Enquirer-Sun
May 10, 1941

Negro Children To Sing Sunday

The singing of 500 negro children at Memorial Stadium Sunday afternoon at five o'clock will be another delightful occasion for Columbus music lovers.

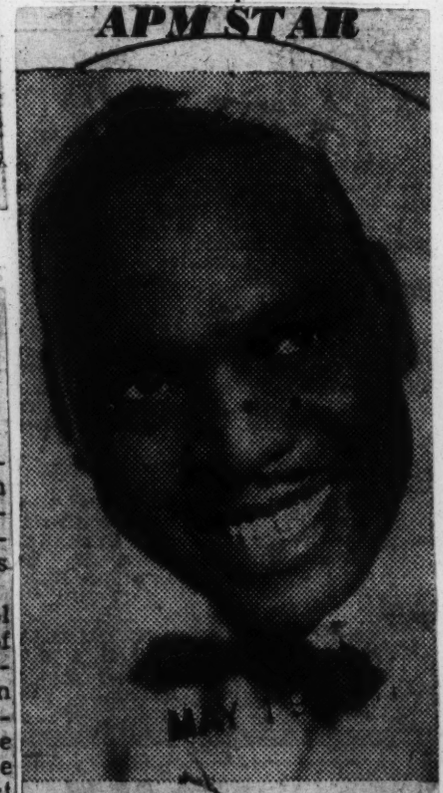
The staff of the negro school under the general direction of Principal F. R. Lampkin, supervisor of negro schools, has been hard at work putting the finishing touches and suggestions to the program. Some rehearsals have been had at the stadium and most satisfactory ones.

At the direction of those in charge, announcement is made that seats will be provided for any white visitors who will come.

The occasion should prove a fine climax to the observance of National Music Week in the city of Columbus.

The Daily Worker
New York, N. Y.

APM STAR



Earl Hines and his orchestra will give and give at the American People's festival at Manhattan Center, Friday evening, May 23rd. Canada Lee, Morris Carnovsky, Will Geer and the Almanac Singers are featured artists.

Journal and Guide
Norfolk, Virginia

Fine Musicians Of Race Seen As Key Members

Calloway Says Group Could Tour The USA

NEW YORK—In a recent interview with one of the major press associations, Cab Calloway stated that there was a need for all-Negro symphony orchestra. The King of Hi De Ho, associated for many years with the swing tunes, Minnie the Moocher, jitterbugs and the Cotton Club, displayed a keen knowledge of serious music and all its aspects.

Calloway in the interview, said: "There are enough fine colored musicians in this country to form not only one symphony but a dozen complete orchestras. However, if one orchestra was formed, I believe that there are enough music enthusiasts to support such an organization at the box office."

"Such an orchestra," Calloway continued, "can tour the United States, Canada, Mexico, all of South America and Australia and play to enough people to cover all of the operating costs.

ESTABLISHED MASTERS

"The popular music field has many Negroes who have established themselves as first rate musicians, composers, arrangers, etc. To cite just a few: Duke Ellington, to my mind one of the finest musicians and composers in the world; Count Basie, Cootie Williams, Sy Oliver, Tommy Dorsey's arranger; Don Redman, Teddy Wilson, Fletcher Henderson, Jimmy Lunceford and many others too numerous to mention.

"Were there a Negro symphony, I don't doubt that the above mentioned persons plus many others would contribute their talents in some form or other. And where can one find better vocal soloists than Marian Anderson and Paul Robeson.

"Who knows but that some composer may be developed whose music will become immortal or that another Toscannini or a Stokowski might be fostered. The opoprtunities are endless." Concluding the interview Calloway stated that he would be willing to lend his assistance to assist in the formation of a Negro symphony.

Pittsburgh Courier
Pittsburgh, Pa.

BECOMES THE FIRST NEGRO TO DIRECT ORCHESTRA AND THE YOUNGEST SO HONORED

40a

By BILLY ROWE, Theatrical Editor

NEW YORK CITY, June 19—Topping an ambitious career that started in a Harlem Y.M.C.A., several years ago when he used two school-mates, one with a violin and the other a piano, he himself using a penny pencil as a baton, Dean Dixon, who is looked upon in musical circles as among the most talented symphonic musicians in the country, has been selected to direct the NBC Symphony Orchestra in two radio performances for its summer concert series.

The series will get under way Saturday at 9:30 p.m. a WJZ local and national outlet and will again be presented on the following Saturday, June 28th at the same time.

The only Negro to even be chosen to direct the NBC Summer Concert Series, Dixon is also the youngest classical musician to ever lead the group.

At twenty-six, a good draft age, Dean Dixon has had a wide and varied career since his first conducting job with his two school companions. One of the most versatile musicians to ever come out of Harlem, he has fostered many musical groups to give amateur musicians like himself a chance to play and sing good music. One of these groups, the Dean Dixon Symphony Orchestra, which he started while a student at DeWitt Clinton High school, won critical acclaim here last month after a performance at the Hecksher Theatre at which Mrs. Franklin D. Roosevelt was guest of honor. The players in this orchestra range in age from twelve to twenty-two, including both white and colored musicians who give one public performance a year.

During his high school days Dixon led the DeWitt Clinton orchestra, later entering the Institute of Musical Art at the Juilliard School as a violin student. Soon after he won a fellowship to the Juilliard Graduate School where he studied with Albert Stoessel, conductor. It was here that Mr. Dixon's unusual abilities as conductor became known. Students as well as professional musicians sought to play under him, and this led to the formation of the Chamber Orchestra. Dedicating himself to community musical enterprises, Mr. Dixon who is now working for a Ph. D. at Columbia University, hopes to see that amateur musicians of the race are given a chance to be heard.

The scheduled NBC Summer Concert Series under the direction of Dean Dixon will offer among the various musical works, "Academic Festival Overture," by Brahms; "Don Juan," by Richard Strauss; "Overture to Romeo and Juliet," by Tschaikovsky and "Danse Macabre," by Saint-Saens. Mrs. Roosevelt is the invited guest of honor.

Journal and Guide
Norfolk, Virginia

First Swing Star To Appear On Concert

40a

To Guest Star On Symphonic Hour August 24

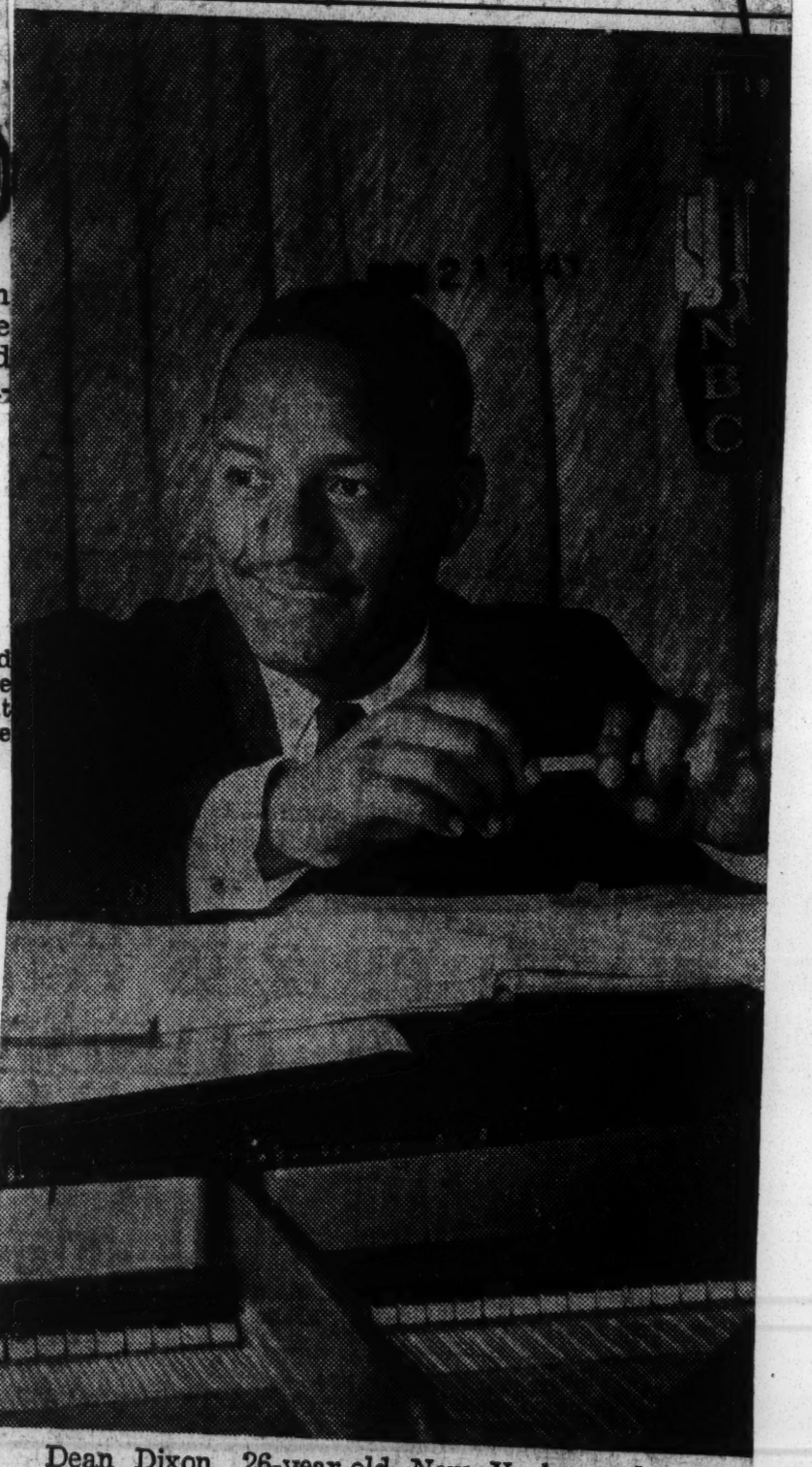
NEW YORK CITY — For the first time in its long series of Sunday evening concerts, the Ford Symphony will present a guest star who is more closely associated with swing than with classics. Maxine Sullivan, the little lady who dressed up the ballad and gave it a new lease on life, is scheduled to appear with the famous Symphony on the August 24th broadcast.

More than a personal triumph for Maxine, the Symphony invitation suggests an acceptance of the more "graceful" blending of serious music with swing, of which the young singer has no peer. Only a few short years ago, when she was making her first appearance in New York's 52nd Street, she evoked a flow of superlatives from music critics with her unique delivery of old American and Scotch airs. The Swing Street was startled that a song like Loch Lomond," the very antithesis of swing, should actually bolster its reputation.

It has not as yet been decided what particular numbers Maxine will sing on the Ford hour, but it is certain that she will include her Loch Lomond.

Pittsburgh Courier
Pittsburgh, Pa.

TO CONDUCT NBC SYMPHONY



Dean Dixon, 26-year-old New Yorker, who has been engaged by the National Broadcasting Company to conduct the NBC Summer Symphony for two Saturday night concerts, June 21 and 28, over the NBC-Blue Network from 9:30 to 10:30 p. m., EDST. He is the first race musician to conduct the famous NBC orchestra and the youngest.

Pittsburgh Courier
Pittsburgh, Pa.

DEAN DIXON BECOMES FIRST RACEARTIST TO LEAD N.B.C. SYMPHONY



Here are three views of Dean Dixon, youthful condu ctor, who recently became the first Negro to lead the National Broadcasting Symphony Orchestra in a summ er concert series. Every movement of the young conductor is a symphony in itself, as the pictures on the left, ta ken during a rehearsal, show. At the right, Dixon conducts the great NBC Symphony during a broadcast.

Daily World
Atlanta, Georgia

Henderson, Sr., To Get Ft. Valley Education Award

Father of Two Famed Musicians To Be Honored

JUL 17 1941

FORT VALLEY, Ga.—(ANP)—It was announced last week that the "Fort Valley State College Award for Distinguished Service for the Education of Negro Children," instituted during the summer of 1940, would be presented again this summer.

Designed to honor some outstanding servant for the cause of educating Negro children in the state, the second award will be presented to Fletcher Hamilton Henderson, Sr., founder and principal of the Randolph County Training school of Cuthbert, Ga., since 1880, who has given more than 60 years of distinguished and valuable service for the education of Negro children enrolled in the public schools of Georgia.

The award will be accompanied by an appropriate program, and will include the presentation of a beautiful commemorative scroll, signed by the committee on awards, and the more than 900 members of the Fort Valley State College Summer school, representative of every section of the state's educational endeavors.

The program of presentation is scheduled for July 19. Among these expected to be present for the occasion are the sons and daughter of Mr. Henderson, Fletcher Henderson, and Horace Henderson, orchestra leader, and Miss Irma Henderson.

40a-1941

News
Birmingham, Ala.


MAR 9 1941




MAR 9 1941


MAR 9 1941

NEGRO MUSIC FESTIVAL—From all parts of the South, from plantation fields and city offices and schools and colleges, Negroes gathered in Fort Valley, Ga., for the State College Festival of Old Time Music to play and sing to their hearts' content.

Top, left, technicians from Alabama's Tuskegee Institute record the syncopated stomp "Bottle Up and Go" played by festival musicians for the Folk Music Division of the Congressional Library.

Top, right, Buster Ezelle, farmer, combines song, harmonica and guitar on "The Salty Water Blues."

Lower left, Ann George, 11, plays "John Henry" on her banjo of haywire strung between bricks on a plank to win first prize for originality of instrument.

Lower left, W. C. Handy, of New York and Memphis, composer of "St. Louis Blues," plays his trumpet to the accompaniment of Arthur Clover's washboard and Buster Ezelle's harmonica and guitar. Handy was chief judge and with Horace Mann Bond, president of the college and festival founder, considers the music of the field hands "the grass roots of the blues."

Umteteli Wa Bantu
Johannesburg
South Africa

PHILOSOPHY OF UNITY

FEB 1 1941

The theme of unity dominates his studies, and his art. His repertoire are people's songs—Negro spirituals, Irish ballads, Jewish and Russian and English folk songs. After listening to a recording by Leadbelly, the famed Negro minstrel, Robeson identified his tonal and rhythmic structure with that of a West African tribe. In the folk music of Uganda he found the bardic pattern of Homeric Greece. Surprisingly, he noted structural similarities between the music of East African tribes and that of central Chinese people.

Characteristically, he stresses always the similarities in the cultures of people, never the differences.

FEB 1 1941

Robeson's grasp of the inter-relations between nations and the common necessity of all oppressed people for unity is virtually a unique viewpoint among formally educated American Negroes. With few exceptions, among whom Robeson is outstanding, the college bred Negro is so pre-occupied with the fact of national differences as to remain practically indifferent to the struggle of fully two-thirds of the world's population whose problems are identical with his own.

It is plain from all this that the greatness of Paul Robeson is at bottom a reflection of his identity with the life and objectives of his people and the other oppressed nations throughout the world. His personal attributes are those best able to express the aspirations and desires of these people.

Daily World
Atlanta, Georgia

Sings At Spelman

MAR 26 1941



EDWARD MATTHEWS
...S baritone who will be presented Thursday evening, at 8 o'clock in Sisters Chapel, Spelman College.

MAR 26 1941

Mr. Ma... is known to millions of radio fans who listen to the Major Bowes' Sunday Morning Program over Station WGST in Atlanta.

Pittsburgh Courier
Pittsburgh, Pa.

KANSAS U. SYMPHONY HAS NEGRO SOLOIST

MAR 29 1941

By WARREN MARR, Jr.

LAWRENCE, Kans., Mar. 27—(ANP)—For the first time in the history of the University of Kansas, the symphony orchestra presented a Negro soloist, 20-year-old Lorenzo Fuller, a senior in the school of fine arts, from Stockton, Kansas. The program was one of All-American music, and included works of Charles Sanford Skilton, Stephen Foster, Percy Grainger, and Anton Dvorak.

One of the high points of the program was the singing of the K. U. Serenaders, a Negro quartet organized by Fuller and directed by George Pierson (of the well known piano duo of Pierson and Love.) Their excellent renditions of "Joshua Fit the Battle of Jericho" had to be enchored by "De Animals A Comin'" (swing style) and "Rocka My Soul."

Umteteli Wa Bantu
Johannesburg
South Africa

Famous Negro Artist Loved By The World

Intimate Pen-Picture Of The Man

FEB 1 1941

"PAUL ROBESON TECHINQUE"

PAUL ROBESON, the great Negro singer and actor, is adding stature to his already world-famous name by what has come to be known as the "Paul Robeson Technique," a newly developed sound control, states a C.N.A. message from Chicago, U.S.A.

This "Paul Robeson Technique" creates on the concert or theatre stage the acoustic characterstics of a small, highly reverberant room and surrounds a singer or instrumentalist with an "acoustic envelope," thus enabling artists to hear themselves.

The discovery was described by Harold Burris-Meyer of the Stevens Institute of Technology at Hoboken, New Jersey, recently. Paul Robeson discovered it.

Dr. Burris-Meyer, who outlined the new technique before the convention of the Acoustical Society of America, hailed it as eliminating many of the artist's woes such as tension, inability to relax, a feeling of being ill at ease, low local efficiency and voice-forcing to get more volume. The technique had no effect on the sound as the audience heard it, Dr. Burris-Meyer said.

"The enthusiasm of the artists who have tried it, beats anything of the sort I have encountered," Dr. Burris-Meyer told the society. "We inveigle them into trying the technique and they won't go home. We have heard expressions like, 'I could sing all night,' and 'why, it shrinks the room way down.' These are standard first reactions. The enthusiasm of the artists seems to be justified."

FEB 1 1941

Development of the "acoustic envelope" followed experiments by Dr. Burris-Meyer, Paul Robeson, and the Stevens Institute sound research project, first in a Maplewood (New Jersey) theatre, and subsequently in the Metropolitan Opera House and elsewhere. The technique has yet to be tried for recording and the radio, but Dr. Burris Meyer thought "the desirability of its use seems probable."

The experiments grew from the discovery two years ago by Paul Robeson that if he stood in front of the microphone of a public address system which was being used in a concert he enjoyed some of the desirable acoustic conditions usually associated with the small studio.

ROBESON FEB 1 1941

THE MAN

Describing the affection of audiences for Paul Robeson, John Pittman of the Crusader News Agency says:

The San Francisco Opera House audiences called Paul Robeson back for seven encores, and when the last sustained din of applause failed to bring him back again, they streamed into his dressing-room for a hand-shake, an exchange of greetings, perhaps an autograph.

That was the way people acted in New York and Chicago, and Los Angeles, too. There is something about the way he sings "Go Down Moses," especially the way he booms aloft that inspired demand, "Let my people go!" which makes the audiences behave that way everywhere. FEB 1 1941

In store for every one who hears his exultant, challenging, "And you know who I am—America! of the Ballad for Americans," there is an unforgettable experience. It stirs hot blood and sets spines to tingling, minds to working, spirits to rising. It is artistry at its best—and something more.

That something more, that incomparable artistic expression, is probably the thing that brings Robeson's audiences to his dressing-room after performances, that impels admirers of the artist Robeson to seek acquaintanceship with Robeson the man. Perhaps it is the same kind of power that moved Napoleon, on his first seeing the poet Goethe, to declare with unrestrained esteem: "There is a man."

"MAN OF A NEW EPOCH"

The man's appeal is universal. London took Robeson to its bosom, and workmen digging in the street would drop their shovels when he passed to shout a hearty "Hullo, Paul." Moscow sent high officials of the Government to greet him, and the people of the land of socialism hailed him as "a man of a new epoch." FEB 1 1941

Beloved and honoured by the world, acclaimed and revered by the "nobodies who are everybody and the everybodies who are nobodies," such is the high rank and enviable fortune of Paul Robeson. And Robeson the artist could very well retire into himself and rightly feel content with life and the rewards of signal talent. But not Robeson the man. The world, alas, still has too much of misery and woe.

Kansas City Call
Kansas City, Mo.

MAR 2 1 1941

Opposition Creates Power

The Bok award is given to Marian Anderson as the one person who has done the most for the good name of Philadelphia this year. Indeed she has, thanks to Daughters of the American Revolution and other obstacles! For this great artist to follow the inner light which called her to sing is to have done that which is true of all who love their work. But Marian Anderson did more than be a successful singer. She was thrust by circumstances into a situation where the quality of her soul, and the strength of her mind were put to test before a world audience. Because she came through, she drew attention not merely to herself, but favorable comment upon her race, and upon the city of her birth. Philadelphia by grace of the annual award established by Edward W. Bok, rewards her achievement in a substantial manner.

MAR 2 1 1941

The weak go about inviting sympathy when they face difficulties. The strong see in them a spring board by which they can propel themselves the further. History records a hundred great men and women who were fashioned and toughened and prepared by adversity for every one that was born so superbly gifted that he rose by sheer genius. This is a comforting thought. The little fellow may never achieve greatness, but he can grow, if he treats problems as a whetstone on which to sharpen his faculties.

Marian Anderson, artist, diplomat, woman of the world, would have remained unknown had she not had her strength developed by difficulties. What is true of the individual, history proves holds also for nations and races. Their rise and fall has proceeded as inexorably as the undulations of the earth's surface under the influence of time and tide. Except in cases where people grow so weak that they perish, they are indebted to the difficulties they face for their progress. It is said of Watt, the inventor of the steam engine, that he wondered what would happen if the vapor escaping from his mother's kettle was confined. He experimented and put to use the force he discovered it contained. MAR 2 1 1941

Social changes too have their concealed powers which the wise put to use. Marian Anderson has done for her people even more than she has for

emulate her example, and they should. All this talk give her, but they can folk realize that the way men get ahead which is rife among them about hoping their children will fare better than did the parents is empty unless the older fastest is over difficulties, and therefore train the young people to face them bravely.

40a-1941
Afro-American
Baltimore, Maryland

Honorarium to America's Greatest Singer



Miss Marian Anderson, concert artist, is shown above receiving the doctor of music honorary degree from Temple University, Thursday, at the graduation exercises held in Philadelphia. The degree was conferred upon the great singer by the president, Dr. Charles E. Beury, who was also given doctor of human letters.

The above photo was made just before the hood was placed around her neck. The touching scene was witnessed by a large crowd, among which was Miss Anderson's mother, who has witnessed her daughter's rise from a choir singer to the greatest concertist in the country.

Daily World
Atlanta, Georgia

Started Over Premiere For New Picture

OCT 27 1941

Lieutenant Lee Of Memphis Began Heated Dispute

MEMPHIS—(A N P) — The "Birth of the Blues" fight between New Orleans and Memphis moved the site of its battle to Hollywood Sunday night, when Harry Martin, amusement editor of the Commercial Appeal, white daily, is here for the scenic film colnny via American airlines to oppose the claims of Roark Bradford, noted fiction writer, that this musical form originated in New Orleans and that the Louisiana city is entitled to the world premiere of Paramount's "The Birth of the Blues." The musical production co-stars Bing Crosby, Mary Martin and Brian Donlevy.

Martin was asked to serve as Memphis' advocate against Bradford by President Lester Presson of the Junior Chamber of Commerce Saturday. Official endorsement was given by the city government. Lt. George W. Lee, author of "Beale Street" and "River George," first broached the idea that Memphis should have representation at the Hollywood inquiry, and Lester Presson joined with Lee in saying that "something had better be done before this thing is written in the records all wrong but Hollywood."

"Harry Martin has had Roark for days about this thing in his Bradford jumping through hoops column and he can do the same thing in Hollywood," the commerce president declared. "He ought to be there when the investigation band starts playing."

A conference with the Appeal's executives, Malco theaters and Paramount Pictures corporation was held and it was decided that Martin was to leave for Hollywood. Mayor Chandler then made the commission officials and said, "Frankly, I thought the agitation was a publicity stunt, but the matter has reached the stage that Paramount movie executives have agreed to let Mr. Bradford's claims, on behalf of Louisiana and New Orleans, to the world premiere of the film 'The Birth of the Blues,'"

Hearings were conducted Monday and Tuesday, and it is expected that a decision will be rendered either Wednesday or Thursday.

OCT 27 1941

Journal and Guide
Norfolk, Virginia

Temple Honors Famed Singer



JUN 21 1941

40 a

Miss Marian Anderson, premier contralto vocalist, receives the honorary degree of doctor of music from Dr. Charles E. Beury, retiring president of Temple University, on the occasion of the Temple commencement held in Philadelphia, June 12. Dr. Beury himself received the honorary degree of doctor of humane letters.

her.

After noting that Temple university had invited Miss Anderson to accept the honorary degree even before the Philadelphia (Bok) award was voted her last March, Dean Peabody continued in the citation of Miss Anderson:

"We recognize that good citizenship, through full service, can only be attained through development of the potentialities of the individual. Therefore, we pay special tribute, today, to Miss Anderson's intelligent use of her opportunities for the training and development of her beautiful voice and for the spirit motivating her gracious utilization of the perfected talent.

"We present her to these graduates as a symbol of the philosophy underlying our university. Probably there are no such possibilities of vocal perfection among these young people, but there are hundreds of other human abilities—all of them like Miss Anderson's voice—as useless as Ali Hafed's undiscovered diamonds unless accompanied by vision, determination, courage and plenty of hard work. Miss Anderson's struggle and success is a perfect symbol of the Conwell dream." (Dr. Russell Conwell was founder of Temple university).

"Her start, like that of Temple itself grew out of the sympathetic support of a Philadelphia church group. From the beginning her voice has been recognized for its sheer beauty. She has won many important competitions. She has sung before world famous people and with outstanding orchestras. She has received most distinguished recognitions, including a degree from Howard university. Her status among musicians can be appreciated by recalling the fact that Arturo Toscannini once said to her that "A voice like yours is heard only once in a hundred years."

"I am proud, President Beury, to present for the degree of doctor of music, Marian Anderson, artist, citizen, and exemplar of all for which Temple university stands."

At this point, President Charles E. Beury conferred the degree, "with all the rights, privileges and opportunities thereto appertaining."

Following the ceremonies, Miss Anderson and her mother, Mrs. Anna Anderson were luncheon guests of the trustees of the university, together with other recipients of honorary degrees: John J. Shaw, state director, department of health, who received the degree of doctor of public laws; the Rev. William S. Skinner, doctor of divinity; Charles M. A. Stine, vice-president; E. I. duPont de Nemours and Company; and Dr. Charles E. Beury, president of the university who retires with the end of this school year.

Among the Negroes in the graduating class were Frank A. Reed (bachelor of sacred theology) who won four prizes in the school of theology, and Louise M. Barnes of Chester, and Frances R. Walker, who received master of arts degrees in education.

Chicago Defender
Chicago, Illinois

MISS ANDERSON IS HONORED AT TEMPLE UNIV.

10,000 Cheer As Singer Is Awarded Degree During Exercises

PHILADELPHIA — (ANP) —Ten thousand graduates and townspeople cheered to the rafters of Convention hall when Marian Anderson, famed and beloved contralto, had bestowed upon her the honorary degree of doctor of music by Temple university on Thursday.

It was another triumph for the local girl who has truly made good, and who, despite the plaudits of royalty and the heads of nations; despite rise from humble means to rather comfortable income, has remained sweet and warm-hearted.

For the thousands of people in the indoor arena, nothing was quite important as the time when Gertrude D. Peabody, dean of women, presented Miss Anderson, and when, a few minutes later, the pinkish-colored hood was draped about

JUN 21 1941

Age-Herald
Birmingham, Ala.

GRAINGER PLAYS IN CONCERT HERE

Civic Symphony Pleases Audience In First Fall Program

NOV 6

BY W. R. LYNN

The utmost in energy and control blended Tuesday night to produce unexcelled musical beauty as Percy Grainger played before a frequently motionless audience at the Municipal Auditorium.

And the Birmingham Civic Symphony Orchestra, conducted by Dorsey Whittington, evidenced in its remarkable improvement over last season a sort of worth that left no doubt as to an excellent choice on the part of music lovers who rallied to the orchestra's support as hope for its continued existence waned last year.

Grainger, recognized as one of the world's great composers, conductors and pianists, appeared as soloist with the Civic Symphony Orchestra.

His playing was masterful, unique and beautiful. He began the second half of the program by playing with the orchestra Carpenter's Concertino for piano and orchestra. The composition itself is one of rare delight, and the interpretation of Grainger—who was soloist at the first performance of the composition in 1916—made the concertino a living, growing thing full of unity, integration and satisfaction.

The orchestra presented Tschaikowsky's Symphony No. 6, "Pathetique" as the first half of the program, and that great work, a virtual sourcebook of musical achievement, was played with technical and emotional balance which was remarkable.

Grainger played "Gay But Wistful" and "The Gum-Suckers" March from his own "In a Nutshell" suite. That concluded the scheduled numbers, but he generously responded to an audience which would have gloried in listening much longer by playing Debussy's "Moonlight," his own "Country Gardens," "Dett's "Juba Dance," and the Irish tune "Londonderry Air."

Whether the music he was playing was flourishing or whether it painted a picture of softest moonlight, Grainger's performance bristled with energy, uniqueness and divinity of spirit.

Mrs. Grainger, who accompanied her husband here for the first time, said Sunday that she left the whole concert Tuesday night realize that the part of the bells added considerably to the total effect.

40a-1941

Memphis, Tenn., Scimitar
April 16, 1941

Negro Jubilect Song Extravaganza, Radio Quiz at Auditorium Tonight

The Jubilect, musical extravaganza sponsored by the Memphis Cotton-Makers Committee, negro section of the Memphis Cotton Carnival, will be presented at 8 tonight at the Auditorium. Dr. R. Q. Venson is chairman.

Quiz section of the show—to determine personality, talent and fitness of candidates for the 1941 King and Queen of the Jubilee—will be heard over WMPS from 8 to 8:30. Taylor Hayes will conduct the quiz. Candidates for queen are Mattie Edna Johnson, Virginia Gray, Beverly Charline Bailey and Thelma Margaret Young; for king, Dr. J. E. Burke of Forrest City.

The program opens with the Star Spangled Banner. Other numbers include Overture in Swing, by Al Jackson's Orchestra; vocal numbers furnished by Marianna, Ark., singers; song and reading by students of Haywood County Training School, Brownsville; songs by Christine Chatman and Manie Smith, directed by Dave Clark, of Jackson, Tenn.; selections by Rust College Glee Club, Holly Springs, Miss.; Melrose Junior High Glee Club; Manassas High School Trio; trumpet solo, Robert Buntyn Southern Male Chorus; Washington High School glee club; Douglass Swingsters, and mass chorus of 200 voices in "God Bless America."

Nat D. Williams is general director; L. J. Searcy, musical director, and Dr. S. B. Hickman, stage director.

Tickets for white people on sale at Pantaze, Main and Monroe.

The opportunity came into being through the vision of Zachary Ross, who because of oppression experienced in his native Russia as a youth, has dedicated himself to seeking opportunity for Negro artists. During many years in the theatre, Mr. Ross has wondered why the beautiful voices of Negroes should be lost to the world and believes that there should be no limits placed on their talent.

The National Negro Opera Company is a great cultural step for the Negro artists. Mr. Ross hopes to establish a fund for scholarships for Negro musicians. He is now planning national auditions to select these scholars, as well as singers for the opera company. No funds will be solicited from the singers as fees for tuition.

Amsterdam News
New York, N. Y.

Negro Artists To Sing "Aida"

MAY 24 1941

The National Negro Opera Company is making rapid strides toward an early production of Verdi's "Aida." A large group of capable singers entered this week on a period of intensive rehearsal to complete the polishing up process for the opening.

These singers, too often denied an opportunity of making themselves proficient in the field of opera, some of them with rich European experience, have rehearsed for months to prepare themselves for this historic occasion.

The Daily Worker
New York, N. Y.

Negro Musicians Fired from WPA, Picket for Jobs

(Special to the Daily Worker)

PHILADELPHIA, Pa., May 20.—Six Negro musicians, dropped from WPA on the 18-month clause over a month ago, and refused reassignment, today picketed the project offices, charging discrimination, and demanding return of their jobs.

They were joined on the picketline by white workers carrying signs reading "Discrimination is a trick to divide us—let's unite for jobs for all."

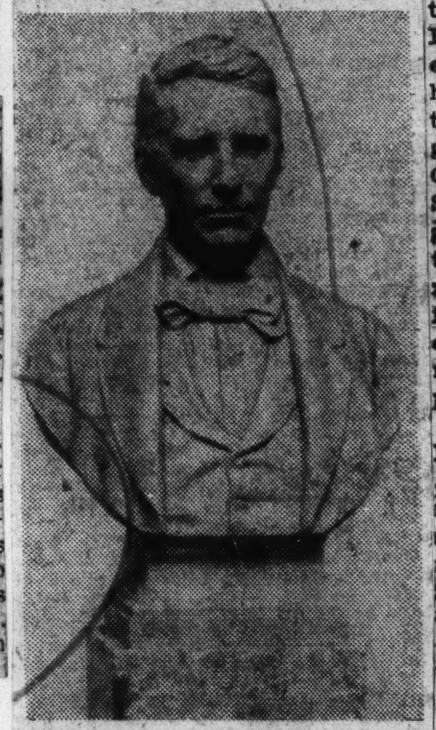
MAY 21 1941

The demonstration was led by the Workers Alliance.

Harold Spencer, county organizer of the Workers Alliance, interviewed while marching on the picket line, said that the picketing will stop "when WPA takes back these Negro workers." A conference is scheduled for tomorrow whith John Lynch, WPA administrator.

New York Times
New York, N. Y.

IN HALL OF FAME



The bust of Stephen Collins Foster, which will be unveiled Tuesday.

FOSTER BUST TO GO TO HALL OF FAME

MAY 25 1941

Tribute to Composer Will Be Paid Tuesday at Unveiling on Bronx Campus of N. Y. U.

FIRST MUSICIAN HONORED

MAY 25 1941

Rose Bampton and Spalding on Program—Portrait Is Gift of Josiah K. Lilly

40a

A bronze portrait bust of Stephen Collins Foster, the seventy-third addition to the Hall of Fame for Great Americans on the Bronx campus of New York University, will be unveiled Tuesday at 3:15 P. M., Dr. William Lyon Phelps, director, announced yesterday. Thus the nation will pay formal tribute to the man who set the people to singing of love and home in the middle nineteenth century but who died unsung and homeless in the Bellevue Hospital charity ward.

The tribute comes as a result of last year's ninth quinquennial election of the Hall of Fame in which Foster was the only historic figure elected, the first person to win the honor alone and the first musician to be voted into the distinguished gallery that graces the massive Colonnade at University Heights. Several descendants of Foster, together with representatives of national music and patriotic organizations, and musicians and "Foster fans," whose number has been increasing of late, will come from nearly every State in the Union to participate in the ceremonies.

The bust is the work of Walker Kirtland Hancock and the gift of Josiah Kirby Lilly, Indianapolis business man, who is known as the outstanding collector of Foster memorabilia in the country. In 1937 a $500,000 memorial was built at the University of Pittsburgh to house the Lilly collection. The bust will be unveiled by Mrs. Jessie Welch Rose, granddaughter of Foster.

Rose Bampton to Sing

At the Tuesday program, which will begin in the auditorium of the Gould Memorial Library, speakers will include Dr. Harry Woodburn Chase, chancellor of New York University; Mr. Lilly, who will make the formal presentation; Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., who will deliver the principal address on "Foster's Relation to American Music," and John Tasker Howard, biographer of Foster.

Rose Bampton of the Metropolitan Opera, accompanied by Brooks Smith, will sing a group of Foster songs, and Albert Spalding, accompanied by André Benoist, will play on the violin. The New York University Glee Club, under the direction of Professor Alfred M. Greenfield, will sing special arrangements of two Foster songs, "Nelly Was a Lady" and "Old Folks at Home."

Wreaths for the bust will be presented by Fletcher Hodges Jr., curator of Foster Hall at the University of Pittsburgh, in behalf of his staff; Judson Cole, for the Sons of Union Veterans of the Civil War, and Miss H. Marie Dermitt, for the Civic Club of Allegheny County. Pr. Dr. Phelps will preside.

Organizations to be represented will include the American Society of Composers, Authors and Publishers; Sons of the American Revolution, the Juilliard School of Music, University of Pittsburgh, the MacDowell Club, the Bohemians, National Association of American Composers, Authors League of America, Authors Guild, Authors Club, the Dramatists Guild, the Society of Mayflower Descendants and the Holland Society.

To Broadcast Foster Works

Distinguished guests will include André Kostelanetz, Lily Pons, who is his wife; Oley Speaks, Miss Clara Edwards, Dr. George N. Shuster, Colonel Louis Annin Ames, Dr. and Mrs. Roy Chapman Andrews, Irving Edgar Chase, Mrs. Frank Damrosch, Major Charles A. Dubois, Cyrus S. Eaton, the Rev. Robert I. Gannon, Mrs. Richmond F. Hobson, Miss Fannie Hurst, General and Mrs. Russell P. Langdon, Dr. John H. McCracken, Harold G. Murray, Sigmund Spaeth, Lanny Ross, Dr. and Mrs. J. Bentley Squire, Mr. and Mrs. Percy S. Straus, the Rev. Ernest R. Palen, Alexander I. Wall, Miss Frieda Hempel, Nickolai Sokoloff and Fabien Sevitzky.

On Tuesday evening Lanny Ross will devote his entire radio program to a group of songs by Foster and one by Richard Maxwell and Daniel Sibley written around five cryptic words found in Foster's wallet when he died in Bellevue Hospital, Jan. 13, 1864, at the age of 38. The words were "Dear friends and gentle hearts," believed to be the theme for an unwritten Foster song.

MAY 25 1941

Because Foster is the first musician to be enshrined at the Hall of Fame, the legend beneath his bust will bear the musical score of the first line of one of his songs, "Way Dawn Upon the Swanee Ribber." Other tablets consist of outstanding quotations in connection with the life of the man or woman they represent.

Stephen Foster was born in Pittsburgh on July 4, 1826. Before he died after a life that alternately brought him to the peak of song-writing success and the depths of paupery in New York's Bowery, he wrote nearly 200 songs, a dozen instrumental compositions and published several musical arrangements.

Amsterdam News
New York, N. Y.

Mrs. Roosevelt Compliments Bledsoe's "Ode To America"

"I'm very glad to be in the studio and to have heard that magnificent Ode which I'm happy to accept for the President," the First Lady said of Jules Bledsoe's "Ode to America" which the noted singer dedicated to President Roosevelt and which he sang during a recent NBC broadcast which climaxed the celebration of Inter-American and National Music Week. MAY 24 1941

Continuing Mrs. Roosevelt Commented:

"The Negro people have given so much to the culture of our country. In music they have a gift which we can all understand and admire, for much of the folk songs and of the folk lore of America has been brought to us by the Negro race. We have all been moved many times by their beautiful voices. They have in our history given us many fine musicians, singers, composers and of every kind of art they have contributed their share to the cultural development of our country.

"I could not help thinking as the Ode was being sung how well it expressed the patriotism which has always lived in the hearts of the Negro people. Oppressed, often never perhaps given their rights in this democracy as yet, they have never failed to give to this land their devotion and their work, and whatever they have in the way of abilities and opportunities in service. So I think that it is fitting that this closing day should be a day devoted to their music. I'm happy to be here to hear it and happy also to be able to pay tribute to what they have given to this country."



JULES BLEDSOE

Concert of Negro Harmony

MAY 22 1941

Rev. Utah Smith Dons Wings to Lead His Flock

Coffee Concert No. 6 in the Modern Art Museum went strictly coffee color last night when the Reverend Utah Smith shepherded his flock in a program of Negro harmony and gospel singing, with barrels of impromptu grace notes thrown in for the love of it.

The Reverend wore white wings and strummed a guitar as he chanted out the names of participating artists, among them the Royal Light Quartet, the Pentecostal Four, the Rolling Stones and the Thrasher Wonders.

The last named were a trio of tots from Alabama, who showed up their brethren in slick close harmony and shrill jubilee choiring.

Every now and then the Rev. Smith's wings fluttered in glee over a shrieking cadenza. Informality rode high. "I look like a black angel," the Reverend shouted, whose theme song in congregational get-togethers is I Got Two Wings. The story goes a parishioner dreamed the preacher actually had wings, so Utah Smith up and got him a pair.

The singing was the strictly informal sort that comes right down and slaps you on the back and says, "Art be hanged! Let's do a tune, brother!"

Modern Music

MAY 22 1941

The International Society for Contemporary Music gave the second public concert of chamber music of its 18th Annual Festival in the New York Public Library last night.

Works by Matyas Seiber, Viktor Ullman, Anton Webern, Paul Dessau and Artur Schnabel were listed. Assisting artists included the Roth Quartet, Gertrud Nettl and Lydia Hoffman-Behrend, pianists, and Olga Forrai, soprano.

Associated Glee Clubs.

A benefit concert for the Boys Club of New York was given by the Associated Glee Clubs of New York, comprising more than 400 voices, in Carnegie Hall last night. Alfred Boyce and C. E. Dinsmore led the singers in classical and popular numbers. Anna Kaskas appeared as contralto soloist.

Paramount Choral Society.

Pay-roll clerks, statisticians, accountants, traffic managers and stenographers, employed by Paramount Piotures, pooled vocal resources in a Spring Choral Concert in the Hotel Biltmore last night. Edith Morgan Savage put them through some lusty paces in songs by Oley Speaks, Sullivan and others. L. B.

Age-Herald
Birmingham, Ala.

STEPHEN FOSTER IN HALL OF FAME

Composer Is Admitted At Last, After Third Try With University

BY GLADWIN HILL

NEW YORK, May 26—(The Special News Service)—This is the moment that comes every five years when you can say somebody is making the Hall of Fame, and not be just coining a phrase.

The Hall of Fame actually exists—a stone colonnade, lined with busts of the great, on the New York University campus. Additional personages are selected by a complicated process every five years.

This time it's Stephen Collins Foster, whose "Jeannie With the Light Brown Hair" was sacrificed in little pieces in the musical drouth a few months ago. Foster's bust, the seventy-third, is being unveiled Tuesday afternoon.

MAY 27 1941

Hall Started In 1900

The Hall of Fame was started back in 1900. Some of the university buildings are on a slope, and the colonnade was built behind them to cover up their unsightly backs. But the authorities wanted a more dignified excuse for the colonnade so they cooked up the hall of fame idea.

The colonnade cost about $100,000, which came from bequests to the university by the former Helen Gould, daughter of Jay, the magnate, who as yet hasn't made the hall of fame.

The process of election to the hall is this: A candidate must have been dead 25 years. Candidates can be nominated by any citizen of the United States, on blanks which are given out by the hall of fame office here.

The office weeds out the less likely names and passes the rest on to the senate of the university, a faculty board. The senate cuts the list down further and submits it to the hall of fame electors—a board of 100-odd notables from all over the country, people like Helen Keller, William Lyon Phelps, Thomas Lamont and Walter Lippmann, who are selected by university officials. The electors vote the additions to the hall, and a four-fifths vote is necessary.

MAY 27 1941

Senate Gets 143 Names

The senate was handed 143 names this time. They eliminated Pere Marquette, the explorer, on the ground that he was too much of a foreigner, and Tammany, the Indian chief, on the ground that he was too legendary a figure, and passed the rest of the slate on to the electors. Foster was the only one who made the grade. He got 86 votes. It was his third try. In the 1930 competition, he got seven votes, and in 1935, 25 votes.

One of the prime movers in the Foster campaign was Josiah Kirby Lilly, retired Indianapolis drug manufacturer, who is a great Foster fan.

Some of the other well-known figures in the hall are Washington, Lincoln, Benjamin Franklin, Gen. Grant and Gen. Sherman, and women like Harriet Beecher Stowe and Mary Lyon, founder of Mt. Holyoke Seminary.

Just to show you how misleading it is to say that a person has made the hall of fame, here are some other hall personages you may have to look up to identify: George Peabody, Asa Gray, James Kent and Frances Willard.

You don't recognize them?

Such is fame.

Jackson, Miss., News
October 16, 1941

NEGRO SONGSTRESS COMING

Marian Anderson, songstress, is booked to appear at the city auditorium in a concert on the evening of October 20th.

Marian Anderson is a negress.

She is the same negress who was refused the privilege of appearing in Continental Hall in Washington, a building owned by the Daughters of the American Revolution, because of her race.

No such barrier will be erected in Jackson, even if our city is in the heart of the Deep South. We are not afflicted with that sort of race prejudice.

Marian Anderson is a musical genius.

Competent critics say she has the finest contralto voice in the world.

Music lovers of Jackson therefore want to hear her. They will be present in large numbers both whites and negroes.

There are no racial lines in the world of music.

Genius is genius, no matter where it is found or who may be the possessor thereof.

An opportunity to hear a voice of marvelous melody is something that shouldn't be missed.

Used.

New York Age
New York, N. Y.

DR. HARRY T. BURLEIGH NAMED TO BOARD OF DIRECTORS ASCAP

AUG 16 1941

Harry T. Burleigh noted Negro composer, has been nominated for the board of directors of the American Society of Composers, Authors and Publishers. Mr. Burleigh is one of eight candidates named for three vacancies on the ASCAP board to be filled by Standard composers. Others nominated are Deems Taylor and Oley Speaks, present board members, and Clara Edwards, Horace Johnson, Geoffrey O'Hara John Tasker Howard and Harvey Enders.

Mr. Burleigh, who is approaching his 75th birthday, is active as baritone soloist at exclusive St. George's Episcopal Church in New York City. He was a pioneer in correlating folk music to art music and was instrumental in popularizing spirituals. Among his best known spiritual arrangements is that of "Deep River," Best known of his original compositions is "Little Mother of Mine" sung throughout the world by John McCormack.

Burleigh was born Dec. 2, 1866. in Erie, Pa. His grandfather had been a slave in Maryland; his mother was a college graduate. While singing in Erie churhes as a youth, Burleigh won a scholarship in the National Conservatory of Music in New York City. The registrar of the school was Mrs. Frances Knapp MacDowell, mother of Edward MacDowell. Mrs. MacDowell gave Burleigh employment in her office to aid him financially at the conservatory he studied with many famous teachers including Antonin Dvorak, with whom a great friendship sprang

AUG 16 1941

While singing in the Negro choir at St. Philip's Episcopal Church in 1894, Burleigh learned of a vacancy at St. George's. Of 60 applicants, Burleigh, the only Negro was selected. For 25 years, beginning in 1900. he also was a member of the choir of Temple Emanu-El. Burleigh sings in English, Hebrew Latin, Italian, French and German.

The first J. P. Morgan invited Burleigh to the Morgan home each Christmas for years and at his death left instructions that the baritone was to sing "Calvary" at his funeral. Burleigh performed before King Edward VII twice during a concert tour of Europe. He gave up concert work at 60.

Among those first to be impressed by Burleigh was George Maxwell one of the founders and first president of ASCAP. Burleigh himself is a charter member of the Society. He is meticulous in his manuscript writing and his copy prepared for printers looks almost like copper plate.

Burleigh has an honorary degree of Master of Arts from Atlanta University and of Doctor of Music from Howard University. In 1917, he received the Spingarn Award for distinguished achievement in music. He has written more than 50 spirituals and the concert arrangements of more than 100. In addition he has composed more than 200 songs. Among his best known numbers are "Jean," "Just You." "The Grey Wolf," "Ethiopia Saluting the Colors" "The Young Warrior" and "The Soldier." He did the settings for "The Five Songs of Laurence Hope.'

New York Times
New York, N. Y.

NEGRO CONDUCTOR IN STADIUM DEBUT

Dean Dixon, 26, First of His Race to Lead Philharmonic, Applauded by 5,600

BERLIOZ OVERTURE HEARD

Franko's Transcription of Bach Arioso and Prelude and Hula by Daikeong Lee Given

AUG 12 1941

Dean Dixon, 26-year-old Negro conductor, who earlier in the season was called to public attention by Mrs. Franklin D. Roosevelt and who conducted two concerts with the NBC Summer Symphony Orchestra in June, made his debut last night as conductor of the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium. He thereby earned the distinction of being the first member of his race and probably the youngest musician ever to conduct that famous organization.

He made an excellent impression. The 5,600 members of the audience recalled him twice before the intermission and four times at the end of the concert, and during these recalls the men of the orchestra three times paid him the compliment of refusing to rise at his bidding. Instead, they joined with the audience in applauding him.

Conducts With Assurance

Mr. Dixon has gained most of his experience conducting community orchestras of his own creation and last night his experience stood him in good stead. He conducted with assurance and a splendidly clear beat. The orchestra was under perfect control at all times, and he made it discourse some fine music, for he is a sensitive musician as well as a leader who can communicate his own energy and temperament to his

AUG 12 1941

The first part of the program consisted of Berlioz's Overture to "Benvenuto Cellini" and Brahms's First symphony. Both went well, but it was not until after the intermission that he really did his best conducting. In Sam Franko's transcription for strings of a Bach arioso from Cantata No. 156 he showed how expressively he could modulate beautiful string tone.

Liszt Work Is Heard

In the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" he showed how he could give a well-planned and carefully graded performance of a delicate work. And in the final work, Liszt's "Les Préludes," he was able to demonstrate his talent for alternating lyrical evocation with fine dramatic climaxes.

The novelty of his program was a Prelude and Hula, by Daikeong Lee, a young man of Chinese-Hawaiian origin who is now an American citizen and was a fellow-student with Mr. Dixon at the Juilliard School of Music. It proved to be a well-scored work, the prelude having more originality than the hula, which was too reminiscent of Ravel's "Bolero." Mr. Lee, a slight little man in contrast to the stalwart Mr. Dixon, came on the stage to shake hands with his colleague and acknowledge the applause.

AUG 12 1941

R. P.

The Daily Worker
New York, N. Y.

Negro Opera Group To Perform Here

MAY 30 1941

The National Negro Opera Company will offer an all-Negro version of Verdi's "Aida" at the Jolson Theatre (7th Ave. and 59th St.) for two performances on Saturday and Sunday evenings, June 7 and 8. The cast will include Edna Gay as "Aida," James Boxwell, baritone, Louise Jordon, Theodore Hines and Lisle Greenidge. On Sunday, Nadine Waters will alternate as "Aida," supplanting Miss Gay. The orchestra will be conducted by Joseph Stabille.

Pittsburgh Courier
Pittsburgh, Pa.

HISTORY IS MADE

The arts are the capstone of any civilization and among the greatest of the arts is music of which the symphony is its highest expression.

AUG 23 1941

Thanks to race prejudice, American Negroes have largely been kept in the lower musical reaches, with no opportunity or encouragement to play the best music.

Thus, history was made on Sunday, August 10, when Dean Dixon, 26-year-old New York Negro, conducted the exclusive New York Philharmonic Symphony Orchestra and won the praise of the greatest metropolitan critics.

This event was a milestone in the progress of the Negro in American civilization, and no one unacquainted with the long struggle of serious Negro musicians for recognition in the white world of music can appreciate fully what it means.

Not only was Mr. Dixon the first Negro to direct this great symphony but the youngest man to do so.

Behind his achievement was not merely expert training and long, hard experience but persistence AUG 23 1941 **and diplomacy amounting to genius.**

It is a long distance from the plantation to the podium but the achievement of this modest black youngster proves that all things are possible to those possessing the wit and the will to triumph.

Washington Post
Washington, D. C.

Beale Street Orpheus

By John T. Appleby

"FATHER OF THE BLUES" should be one of the most fascinating books ever written. The life of W. C. Handy, the composer of the "St. Louis Blues," is a natural if ever there was one. His father was a Methodist preacher who regarded stringed instruments as devil boxes. The young Handy had music in him from the very beginning, and he got it out in spite of his father. He got hold of a battered cornet, joined a band and found himself in a minstrel.

Mahara's Minstrels, to be exact, the last of the great minstrel shows, and with that show he traveled all over the country. They had gorgeous uniforms, they had the best musicians in the country, they loved their jobs, and they had a grand time. Except, of course, when they were going through Orange, Tex., which even back in those days was a cradle of Americanism. The stalwart inhabitants of Orange would stay up all night in order to fire shots into the minstrels' train.

Then Mr. Handy had a period of poverty in St. Louis, and from there he went down into Mississippi, and then up to Memphis. His headquarters were on Beale Street, and in between directing bands he started writing down music. And that music was the "St. Louis Blues," the "Memphis Blues" and the "Beale Street Blues." They'll still be playing them when the symphonies of Mr. Roy Harris will be gathering dust (if they can hold any more) on the shelves of the museums.

What more could you ask? Could you imagine anything better than a book about Mahara's Minstrels and Beale Street and the blues? But Mr. Handy skips over all that pretty briskly, giving just enough of it to make your mouth water and hurries on to tell about his music publishing house in New York and to tell about the programs of American music at Treasure Island, with a nice big bouquet for everybody there, including Mr. Deems Taylor.

I don't know whether it's Mr. Handy or his revisor, Arna Bontemps, who is to blame for this. But I do wish Mr. Handy would go back to the beginning and give us around 300 pages on Mahara's Minstrels and another 300 pages on Beale Street, and leave the Broadway successes to Irving Berlin.

Chicago Defender
Chicago, Illinois

Ethel Waters In Pictures?

NEW YORK.—Ethel Waters, star of the Broadway musical "Cabin in the Sky," the production that's broken West coast theatre records for the summer, is being considered to the future role in RKO's film version of "Syncopation."

"Syncopation" is from the pen of William Dieterie, is a full length history of jazz, illustrating the contribution of the Negro to music.

Ethel Waters' last Hollywood film bit was in the technicolor cinema "Show of Shows" and providing negotiations are concluded, William Dieterie will produce and direct the picture and the cast besides Miss Waters, will include Adolph Menjou, Jackie Cooper, and Bonita Granville.

Valentine Davies and John O'Hara are preparing the sceneras.

New York Age
New York, N. Y.

Ethel Waters Gets Role Depicting Film History of Jazz

HOLLYWOOD, Cal.—Ethel Waters, star of last season's Broadway musical, "Cabin in the Sky," will make her screen debut in RKO's "Syncopation," according to an announcement made August 8.

Miss Waters, who has been on the Coast touring with "Cabin in the Sky" and making other theatre appearances, is expected to play a full length role in William Dieterle's film history of jazz, illustrating the contribution of her race to modern music.

The cast of "Syncopation" will also include Adolphe Menjou, Jackie Cooper and Bonita Granville. Valentine Davies and John O'Hara are preparing the scenario.

Daily World
Atlanta, Georgia

Opera "Aida" Rehearsals At Poro Progresses

By MAUDE ROBERTS GEORGE

CHICAGO—(ANP) — Chicago's foremost artists and choral singers are giving full support to the appeal of Mrs. Marie Lovell Dawson, president of the National Association of Negro Musicians, Inc.

Each night this group, which will form the major unit of the great national chorus, for the production at the convention at Pittsburgh, can be heard singing the music of this great opera "Aida" with increasing beauty and perfection under the direction of Maestro Frederick [illegible].

Herman Billingsley, organizer and chairman of the national association, has been responsible for the excellent personnel of those rehearsing and gave some very important advice to the choral group before leaving. Mme. Vajda, who is an artist in her own right and known as Silita Haley, lyric soprano, then introduced the writer who was given a prolonged ovation by the musicians which received grateful thanks and a short talk on her impressions of their excellent work and the great significance of this step forward in the splendid history of the National Association of Negro Musicians.

The Northwest Enterprise
Seattle, Washington

Publisher's Society Names H. Burleigh

NEW YORK—The American Society of Composers, Authors and Publishers announced yesterday that Harry T. Burleigh, Negro composer, had been nominated for its board of directors.

Chicago Tribune
Chicago, Illinois

'SWEET CHARIOT' TO SWING LOW AT MUSIC FESTIVAL

Mighty Negro Chorus Getting Ready.

the vaulted room. Without the covering of the higher voices, the effect is at once exciting and hypnotic.

They Feel It.

These people feel their music. No one can listen long without feeling it, too. Extra pews in the church are gradually filled. Outside, in the hot night, passersby stop to listen.

Jones is putting the chorus thru "Sweet Chariot" again now. A young woman who weighs barely 90 pounds has stepped out to take the solo part, just as she will in Soldiers' field. She is Virginia Davis, a lyric soprano, who teaches [illegible] grade in the public schools of Murphysboro, Ill. Her high, sweet tones soar above the patient, compelling voices of the others.

Between their festival numbers the people of the chorus sing others, including that old time arouser, "In That Great Gettin' Up Mornin'." Weariness vanishes during this one.

Singers Work Hard.

And these people are weary, most of them. They work hard all day. Even J. Wesley Jones sometimes is tired. [In private life he is an assistant superintendent of mail in the Chicago postoffice]. But on the nights before the festival they all come to sing a music that transcends weariness.

And their contribution is one of the factors that make the festival great. It presents the widest variety of music to be heard anywhere in one evening.

At this year's festival will be heard the largest marimba symphony orchestra ever assembled. From many states the players will come, bringing their massive instruments. They will be directed by Omar Clair Musser, who is noted as a designer and as a composer of marimba music, for his improvements in the instrument, and for his research into its history in several foreign countries.

Some Liquid Thunder.

The bass for this orchestra will be supplied not by drums or brass, but by two amazing contrabass marimbas—the only ones in the world. Designed by Musser, they stand more than six feet in height and the players move along runways to reach the massive keys. Their tones of liquid thunder are stirring and beautiful. Special lighting effects will make the marimba presentation a spectacle within itself.

As in the last two years, Porter Heaps, the nationally famous organist, will play a 30 minute concert early in the show. This year he will use an electric organ such as proved so popular in 1940. Heaps, whose concert work has taken him to every state in the union, is organist at the New England Congregational church.

He set a precedent that caused widespread comment in 1935 by introducing the electric organ there at a vesper service. Since that time the instrument has won wide acclaim with itc clarity of tone. Heaps is considered one of its outstanding masters.

Washington Post
Washington, D. C.

Burleigh on ASCAP Board

Harry T. Burleigh, distinguished American Negro composer, is one of eight candidates to fill three vacancies on the board of directors of the American Society of Composers, Authors and Publishers (A. S. C. A. P.) Other nominees are Deems Taylor and Oley Speaks (incumbents), Clara Edwards, Horace Johnson, Geoffrey O'Hara, John Tasker Howard and Harvey Enders.



DEEMS TAYLOR

Burleigh was born December 2, 1866, in Erie, Pa. While singing in church choirs as a youth he won a scholarship in the National Conservatory in New York, where he studied with Antonin Dvorak among other teachers. Since 1894 he has beeen barytone soloist in St. George's Protestant Episcopal Church, and for 25 years, beginning in 1900, he sang in the choir of Temple Emanu-El.

Holding honorary degrees of M. A. from Atlantic University and Mus. D. from Howard University, he received in 1917 the Spingarn Award for distinguished achievement in music. In addition to writing more than 50 spirituals and arranging more than 100 traditional ones, he has composed more than 200 art songs.

408-1941

40a-1941

The Plaindealer
Kansas City, Kan.

ARIAN ANDERSON STILL RECEIVES HONORS



Marian Anderson, world's greatest contralto, who was chosen one of America's outstanding ten personalities in 1941. Miss Anderson is shown here with Mrs. Eleanor Roosevelt, wife of the President, when she was awarded a medal of merit in 1940.

Guardian
Boston, Mass.

To Sing at President's Inaugural



THE SOUTHERNAIRS, famed radio quartette, who will open and close the program of an Inaugural Musical which will be one of the features of the President's inaugural ceremonies and held in the Labor Building auditorium next Monday night. Other stars on the program include Anne Wiggins Brown of "Porgie and Bess" fame; Louia V. Jones, violinist, who studied in Boston; Carol Brice, soloist of St. George Episcopal Church, New York City; Kenneth Spencer, basso and Clyde Barrie, gifted baritone. President and Mrs. Roosevelt will be present.

Telegraph
Macon, Georgia

Negroes Will Sing In Constitution Hall

JAN 16 1941

WASHINGTON, [AP]—A Negro male quartet will take part Sunday in the inaugural concert in Constitution hall, where the Daughters of the American Revolution declined permission in 1939 for a recital by Marian Anderson, Negro singer.

JAN 16 19

Officials in charge of the concert, which will be the opening event of President Roosevelt's third inauguration, said today that they had included the Golden Gate quartet of New York on the lengthy program...

Pittsburgh Courier
Pittsburgh, Pa.

HER HAND ROCKS CRADLE, HER VOICE ROCKS CROWDS

JAN 25 1941



Lena Horne, who trod the "glory trail from a Cotton Club glamour girl to become the third colored girl ever to sing with a white orchestra, is shown here with Charlie Barnet, making her first appearance in Harlem. Miss Horne, who left Noble Sissle's orchestra to become Mrs. Louis J. Jones of Pittsburgh, has evidently listened to the voice of her first love. She is the mother of two adorable children.—Rowe Foto.

Tribune
Philadelphia, Pa.

Picked As Outstanding

JAN 2 1941



Marian Anderson, internationally-known contralto and Philadelphian, was chosen as one of the ten outstanding young women of America by a committee of educators this week.

The committee was headed by Helena B. Watts, of Webber College, Babson Park, Fla. Miss Anderson was the only colored woman to be selected or even mentioned by the group.

Salisbury, N. C. Post
February 13, 1941

Negro College Choirs Will Provide Music

Raleigh, Feb. 13.—An address by Gov. J. M. Broughton and a symposium on "We Americans" are features of the program for the 22nd annual state conference on interracial cooperation to be held in Raleigh next Thursday, February 20, as announced today by L. R. Reynolds, director of the state commission.

Sessions will be held at the Edenton Street Methodist church at 10:30 and 2 o'clock, and the governor and symposium are scheduled for the concluding session in the city auditorium at 7:15.

Dr. Howard W. Odum will bring a delegation from the South American school at the university over to the evening program. One of the number will speak for South America, while Rabbi Fred J. Rippins of Greensboro will represent the Jewish race, and Dean Alphonso Elder of North Carolina College for Negroes will speak for the Negroes.

A music program by the Negro college choirs of the state will be dedicated to Mr. Broughton, who is the sixth governor to serve as honorary chairman of the commission.

The committee which has been considering the chartering and incorporation of the commission, headed by State Bank Commissioner Gurney P. Hood, is scheduled to make its recommendations at the afternoon session.

Other features of this program will be a discussion of the dramatization of "Native Son," by Paul Green, university professor and author, and two important panel discussions on housing and the integration of Negroes and white non-union workers in the industrial and defense construction program.

Dr. John S. Bradway of Duke university, who is president of the state conference on social work, will open the morning with a discussion of "The Need of a Home for Delinquent Negro Girls." Other speakers will be Mrs. W. T. Bost and Mrs. J. Henry Highsmith of Raleigh and Mrs. Phyllis S. O'Kelly from Virginia.

State Superintendent Clyde Erwin, Dr. N. C. Newbold, and others will discuss "The Little Country School" and the problem of eliminating the numerous one, two, and three-teacher schools in the state, followed by a panel on adequate vocational education in North Carolina schools.

Dr. H. C. Henry, director of Virginia state hospitals, and William R. Johnson of the state welfare department will have for their subject "An Institute for the Training of Feeble-Minded Negro Children."

Anniston, Ala. Star
February 23, 1941

Y. M. C. A. Presents Colored Singers

The Stockholm Colored Chorus of Birmingham will be presented in a varied concert this afternoon, starting at 4 o'clock, at the Army Y. M. C. A. building on East Twelfth Street, it was announced yesterday by James B. Tyler, program secretary.

"This choir is quite popular in Birmingham and we expect a large attendance of soldiers," Mr. Tyler said. Bringing entertainment here is part of the program of the local Y. M. C. A.

Chicago Bee
Chicago, Illinois

Dorothy Maynor's Life Story Told In 'True Story'

JAN 1 2 1941

NEW YORK, Jan. 9—In a special article in the current True Story magazine titled "She Shall Make Music", Dorothy Maynor whose magnificent voice thrills thousands, tells her own story.

Daughter of a Methodist minister in Norfolk, Va., she attended Hampton Institute where she planned to teach domestic arts. As a student there she joined the Hampton choir and toured with the group between studies.

On her return from Europe with the choir she changed her school study course and entered the music department, still with the idea of teaching.

A friend persuaded her to study in New York and there she turned to the concert stage where she rapidly came to the attention of conductors and critics.

Her deep faith in religions is the source of her courage and the inspiration of her music, says the singer.

40a-1941

Daily World
Atlanta, Georgia

First Lady Given New 'Swing Low' Album



JUL 22 1941

Charles H. Flax, of the Hampton Institute staff, is shown above presenting "Swing Low", a new Victor album of records by Hampton Institute quartet, to Mrs. Franklin D. Roosevelt in the Library of the summer White House at Hyde Park. Mr. Flax was a soloist on many of the records included in the album and is in charge of the summer trip of the quartet, which, with the premiere of the new Hampton motion picture, opened before Mrs. Roosevelt and a party of her friends.

JUL 22 1941

Time
Chicago, Illinois

Prisoner's Song

40a

The New Jersey State Court of Pardons last week paroled a lifer, Negro Clinton Brewer, because during 19 years in jail he had become a musician. He had written *Stampede in G Minor*, a jazz tune which sold well on an Okeh record, stood to get an orchestra arranger's job if freed. Convict Brewer, who had killed his wife during a quarrel, lost his speech because of a prison neurosis. Negro Richard Wright, author of *Native Son* (the story of a Negro killer), became interested in Musician Brewer. So did Jazz Pundit John Hammond and Band Leader Count Basie, who recorded *Stampede* and offered the prisoner a job. Last week Brewer had his speech back, said: "In a way it was a good thing I came to prison."

JUL 28 1941

New York Times
New York; N. Y.

18,000 AT STADIUM SEE BALLET RUSSE

'Swan Lake,' 'Petrushka' and 'Prince Igor' on Monte Carlo Group's Last Program

TOUMANOVA IN SOLO PART

She Dances Swan Queen and Massine, Danilova and Andre Eglevsky Also Appear

A crowd of 18,000 last night attended the final performance of the season of the Ballet Russe de Monte Carlo at the Lewisohn Stadium. The program was the one originally scheduled for last Thursday, but which was called off because of rain after the first number.

Tamara Toumanova danced the Swan Queen in "Swan Lake," the number which was repeated from Thursday. The other ballets were "Petrushka," which had Leonide Massine, Alexandra Danilova and André Eglevsky in their familiar roles, and "Price Igor," with Frederic Franklin, Jeanette Lauret and Lubov Roudenko dancing the solo parts.

The orchestral program, which originally was scheduled for last night, but which was postponed for the ballet, will be given on August 7, and instead of being the first concert of Herman Adler, Czech conductor, it will be his last. The other two will be an all-Dvorak Program on August 5, and an all-Wagner program on August 6 with Helen Traubel making her initial Stadium appearance as the soloist.

It also was announced that Dean Dixon, Negro conductor, had been engaged to conduct a program at the Stadium on August 10. Mr. Dixon conducted the NBC Summer Symphony on June 21 and 28 and is the regular conductor of the Dean Dixon Symphony Orchestra, which has Mrs. Franklin D. Roosevelt as a patron.

AUG 2 1941

Chicago Defender
Chicago, Illinois

Says Swing Singer Owes Her $6,000

Claiming that she had supported and maintained two minor children of June Richmond, top flight swing vocalist, without compensation for several years, Mrs. Charlie Brown, 4033 Vincennes avenue, filed suit Wednesday, July 23, against the singer for $6,000.

Mrs. Brown alleges in her statement of claim, filed by Ellis and Westbrooks, her attorneys, that she has been caring for, supporting and maintaining the two children for several years and that Miss Richmond has refused to pay for the upkeep of the children although she promised to do so.

It alleges that June Thompson was born October 3, 1932 and that since April, 1934, Mrs. Brown has had the care, support and maintenance of this infant.

It further alleges that Shirley Thompson was born September 29, 1933, and that since November, 1934, she has had the care, support and maitnenance of this infant.

She also charges that on June 16, Miss Richmond under the pretense that she was going to give the children a visit to New York, and return them to her, obtained the possession of the children and has since refused to permit the children to return to her home.

The complaint further alleges that Miss Richmond has been connected with several orchestras and is now with the orchestra of Andy Kirk.

AUG 2 1941

Pittsburgh Courier
Pittsburgh, Pa.

FIRST LADY HEARS NEW VERSION OF "SWING LOW"



Mrs. Eleanor Roosevelt is shown above with the Hampton Institute quartette and Lorenzo White, of the Hampton Institute staff, as Charles H. Flax, baritone soloist, presents the First Lady of the Land with the first edition of "Swing Low," a Victor album of records by the quartette, and accompanied by Mr. Flax. Left to right they are: Lorenzo White, who was the narrator during the showing of the Hampton Institute film at Hyde Park; Robert H. Hall, first tenor; George Hamilton, second tenor; Mrs. Roosevelt, Mr. Flax, Jeremiah Thomas, baritone, and William L. Byrd, bass.

Daily World
Atlanta, Georgia

"Father Of Blues" Honored At Chinatown Testimonial

W. C. Handy Given Praise As Pioneer of Musical Form

NEW YORK—(ANP)—They come from various social strata and many occupational callings to honor W. C. Handy at a Testimonial dinner held in Chinatown Wednesday evening on the occasion of the publication of his autobiography, "Father of the Blues", fresh from the press of the MacMillan Publishing company.

And no greater joy nor feeling of heart, Mr. Handy said, has he felt in many years than on this occasion when friends and admirers greeted him warmly and exchanged anecdotes for the benefit of all.

With the tact of a presiding officers, Dr. Channing H. Tobias, senior secretary for Negro work, national council of YMCA, sought continually to restrain a few of the speakers who had so much praise for the guest of honor that they sometimes over-ran their allotted time.

SPEAKS OF BLUES

Rev. George Thomas spoke humorously of his appreciation for the blues. Mrs. Vivian Mason, welfare department official, told of woman's appreciation to Mr. Handy for giving them a way of expressing their heartache. Miss Marion Bauer white, author and music lecturer, commented at length on the place of Negro music in the world of modern music. Dr. Warren Brown, secretary of the NAACP, gave a 60-second greeting, pulled his chair under himself and won the plaudits of all present for his brevity.

The Crusaders, sponsors of the dinner, did not fail to include music in the program for Miss Claudia Payne sang "I Sorrow" fresh from the pen of Eubie Blake. Another original number was the composition of Andy Razaf, Charles Cook and Mr. Blake entitled "We Are Americans Too", recently purchased by the Handy music Publishing firm. Mr. Razaf, accompanied at the piano by Miss Margaret Barnes, sang the song and at the insistence of the diners, repeated the words in order to permit all to join in the song.

HANDY PLAYS HORN

Mr. Handy himself put horn to mouth and gave his famous "Memphis Blues" with Luckey Roberts playing for him. Miss Lucille Hegamin, well-known blues singer, thrilled the guests with her singing of "St. Louis Blues ', doing one encore. Miss Henrietta Lovelace closed the proceedings with the singing of "God Bless America" in which all joined.

B. F. McLaurin, one of the Crusaders, read telegrams from Canada Lee, Billy Rose, Bill Robinson, Cab Calloway, Pierre Van Passen, Gilda Gray, Roscoe Conklin Bruce, William Grant Still, Lou Singer, W. T. Dabney, James Hubert, A Philip Randolph, Maceo Pinkard, and Dr. A. Clayton Powell. Carl Van Vechten, writer, Noble Sissle and Canada Lee were introduced.

Roberta Bosley, headed up the committee that worked so diligently to bring about the success that the dinner was. A scroll containing the signatures of the many diners was presented to Mr. Handy.

Chattanooga, Tenn., Daily Times
October 3, 1941

GOOD CROWD HEARS HOYTT JONES SING

Negro Tenor Appears Before White, Colored Audience, Receives Praise

BY HARRY WILD HICKEY

Hoytt Jones, Chattanooga Negro tenor, made his formal debut last evening in a song recital held at Wiley Memorial Methodist church. The recital was given under the sponsorship of white citizens and attracted a good-sized audience which included members of both races.

Jones' appearance last night was in the nature of a report back to his home town after completion of voice study in Columbus, O., study which was made possible by his own hard work and by the help of Chattanooga citizens. His singing indicated that the time and money spent were a good investment.

Jones has a voice of beautiful quality which he uses with intelligence and taste. It is definitely on the lyric side, although in mid-program and in the final group, Negro spirituals, he showed that he has robustness of quality and some power. His full-throat and chest tones were well produced, and in some of the spirituals, he conveyed a little drama.

A conventionally drawn program opened with the Handel aria, "Where e'er You Walk," and the "O Del Mio Amato Ben" of Donaudy. In these, the singer relied a good deal on head tones, but the phrasing and breath control in the stiff Handel especially were excellent. A similar test in phrasing came toward the end of the program, when he did as well with the spiritual, "I'm Gonna Tell God Alla My Trouble," which he sang without accompaniment.

"Drink to Me Only With Thine Eyes," Stephen Foster's "Jeanie," Purcell's "I Attempt From Love's Sickness to Fly," "Duna," "Water Boy," all were included with several others on the program. In the Purcell air, the tenor showed some vocal agility lacking in other numbers, an agility which is likely to come only after more formal platform experience.

Three encores, all spirituals, followed the listed program.

Jessie Taylor Jackson was an able accompanist.

40a-1941

Washington Tribune
Washington, D. C.

Memphis Blues

There is a blue note at Memphis—and not solely along Beale Street but throughout the city which is widely famed as the home of the blues. A druggist there held a political rally for Wendell Willkie, defeated candidate for the presidency, and in the south that was not taken kindly, it seems. Why, that's treason, suh!

JAN 18 1941

A reign of terror has been the order of the day for several weeks, with the local police picketing the drug store of one of the few persons who dared declare he is a Republican.

Where is Martin Dies and his committee of witch-hunters? Here is something very much in the open which is definitely un-American. Why doesn't the Department of Justice speed into action here? Why doesn't Roosevelt who apparently feels that he must save democracy at any cost abroad—speak as forcefully against this tyranny as he does against the doings of the dictators? Why not save democracy in America first?

Some of us remarked with interest that the House of Representatives bowed its collective heads in prayer Friday, supplicating the divine to save the democracy. And that reminds me of a story of a preacher and a prayer-band member who met a bear as they went along a dark road one night after a rousing session on their knees in the church.

To the request of the member that they pray, the good reverend called over his shoulder as he sped into the night: "Prayer is mighty fine in a prayer meeting but not worth a you-know-what in a bear meeting." House of Representatives, please note.

—INDIANAPOLIS RECORDER.

Journal and Guide
Norfolk, Virginia

Miss Maynor Featured On CBS Network

JAN 4 1941

Duke Ellington's Platters Set Pace For Waxers

By HAROLD JOVIEN
ANP Radio Editor

Soprano, Dorothy Maynor, the most recent gift of the race to world-wide music lovers, is to be featured on Columbia's outstanding symphonic series, "Design For Happiness," Sunday, January 19, at 5 p. m. EST. Miss Maynor is the second race artist to appear in this weekly series of guest stars with the Chicago Woman's Symphony, Paul Robeson having been featured a little over a month ago.



MISS MAYNOR

This series, however passing up sure bets with the names of Marian Anderson and Etta Moten missing from the list.

The famed Hall Johnson choir served the musical portions of the NBC Cavalcade of America presentation Wednesday, Dec. 25, of "Green Pastures" . . . "We, The Peope," the Tuesday evening CBS feature, offered a new race member for concert stardom, soprano, Virginia Lewis, on the Dec. 17 show. Miss Lewis, who worked as a maid until recently, is being billed for a top concert berth. Her broadcast selection was: "There's A Man Going 'Round Taking Names."

Juan Hernandez, outstanding race actor, has become a part of the CBS "Court of Missing Heirs" broadcast effective Dec. 24.

Billie Holiday, of blues singing fame, is making a departure in her singing style. Billie decided to record Christmas carols as gifts for friends but suddenly found herself in another spotlight when word spread around and requests came pouring into the club she's singing in and also the Okey Record Company for discs of her carol versions.

A benefit performance dedicated to "Bundles for Britain" was sponsored and aired over Station WNEW, New York City, Sunday morning, Dec. 29, from 1 to 6 a. m. An unusually outstanding list of guests included: Coleman Hawkins, Jack Teagarden, Henry "Red" Allen, Mark Warnow and their orchestras; Art Tatum, Luise Rainer, Willie Bryant, Bea Wain, Romo Vincent, Raymond Paige, etc.

RADIO STARS VIA THE PLATTERS

Six Hits and a Miss, singers on Bob Hope's NBC show, have just been released in a new Okey record version of the 1932 Cotton Club hit, "I've Got the World On A String," coupled with a new song, "Two Dreams Met." "World" is by far the better item with the Hits doing a fine vocalization backed by an equally fine instrumental-ly group headed by Perry Botkin, guitarist featured on the Blondie radio shows.



ART TATEM

A couple of these single hot record reissue releases by the Columbia label are also included in this week's mail, Duke Ellington's "Ducky Wucky-Swing Low," and Don Redman's, "Chant of the Weed Two Time Man." Redman's items are almost complete ensemble work except for his own alto solo work in "Wood" and a ricky vocal style in Two Time." top drawer stuff. —Ellington's items are excellent examples of the Bull band's 1932 style which incidentally varies very little from the band of today.

Compare the newest Ellingtonia via the Victor label of "Chlo-E—Across the Track Blues" and you must agree the band still remains far superior to any other modern orchestra. Get your last bit of Cootie Williams with Duke's crew—it's some of the best horn he's blown—(in Chlo-E) and there's also a Ben Webster sax solo besides the usual superb ork playing.

JAN 4 1941

The most unappreciated band in the world today, Benny Carter's, has just been released on two discs, "Lindy Lou-Been In Love Before," his last items for the Decca company and "All of Me-Very Though of You." his first items for his new Bluebird contract. "Lindy Lou," on Decca, is the best of the batch, with the two opening chorus' devoted to smooth vocalizing by the Mills Brothers and Roy Felton but the real thrill comes in the last half of the side when the band is featured with crisp trumpet section work, sax figures and an 'under the skin' alto sax solo by Carter himself.

MORE RADIOS THAN TUBS, SAYS CALWELL

Citizens of the United States owns twice as many radio sets as they do bathtubs—although they possess more bothtubs than all the rest of the world— Dr. Orestes H. Calddwell, S. S. (statistician of static) reports during his Radio Magic program over the NBC.

Possesion of 50,000,000 radios has been primarily responsible for a revival of family life and has deeply affected American architecture byreturning the central living room to an importance it was losing, according to the editor of "Radio Today."

It also has made the public of this country the best informed in the world; has revived a veritable passion for better music and has had a large part in swelling the presidential vote by 9990 ercent between 1930 and 1940, he believes.

Dr. Caldwell also coontends that the radio set must be related to Caesar's wife because it is all things to all men. At various times it plays the part of a music box, theater, tuning fork, weather indicator, thermometer, news ticker, stock ticker, farm advisor, home economics expert, newspaper, book, magazine, clock, alarm, teacher, physician, minister, cooking instructor and electrical troubleshooter.

Mochochonono
(The Comet)
Maseru, Basutoland
South Africa

A Plea For Bantu Music

FEB 1-1941

We owe Adams College a great debt of gratitude for being the first African school to take Bantu musical ability so seriously as to honour it with a special department of Music.

If anybody had told us some eight years ago that some time in the near future there would be built in one of the Native Institutions of learning a School of Music to be solely and wholly devoted to the training of African musicians, vocal and instrumental, he would not have been taken seriously. This, in spite of the fact that it is generally agreed that Africans are extremely musical. "Give them Agriculture, give them technical training as carpenters, builders and the like make them teachers and give them a fairly comprehensive education in preparation for that if you like, but music, painting, sculpture, and all those higher arts which make life ever so much more beautiful for the individual, but do not really benefit any body else, well, it is not really necessary to give the African that. If a few of them know enough to play the hymns in Church that ought to be enough. All the same they are wonderful singers, their sense of rhythm, their power to harmonise any song at sight, their ability to play the piano or organ without much tuition is simply marvellous." And so for over eighty years African boys and girls in Native schools have been fed on this poisenous praise of their musical ability. How they have believed it!

And what has the effect of this praise been on the young mind, has it inspired him or not? If inspired has he had any chance to improve himself in this line. Very very little. Instead one has sensed a self-complacency that has become a poison.

FEB 1 - 1941

This casual and careless attitude is partly due to kindly but unthinking praise so generously given. Why should they exert themselves when those who ought to know think so much of their of their singing? One would like to appeal to the younger generation now at school to take music more seriously than has been done by the generation now in its prime, and to go back to the standards set by those stalwarts of forty, fifty years ago, who felt so keenly that they had to prove that the Bantu could reach up to the heights other nations had attained and won us the praise we so little deserve to-day.

"JUANA"

Pittsburgh Courier
Pittsburgh, Pa.

PURSUIT OF DEMOCRACY

JAN 4 - 1941

By MARJORIE McKENZIE

RESPONSIBLE LEADERS!

During the week of December 15th, the rising young soprano, Dorothy Maynor, sang in the Coolidge Auditorium of the Library of Congress, in one of four concerts commemorating the 75th anniversary of the 13th Amendment. Behind this simple, if unusual, statement of Washington news lies the motivating force of one man's philosophy.



Miss McKenzie

That one is the responsible Archibald MacLeish, recently appointed Librarian. Mr. MacLeish is, as well, a prominent poet and man of letters, in which capacity he aroused a heated and learned controversy several months ago by writing a stinging reproach of his intellectual contemporaries in an article entitled "The Irresponsibles," published by The Nation.

The essence of Mr. MacLeish's bitter essay is that historians of the future will marvel that the writers and scholars of our day failed either to interrpett the forces responsible for the destruction of Western civilization and culture or refused to be moved from their air-tight compartments of specialization to oppose these forces "with the arms of scholarship and writing" before it was too late.

We are happy to applaud Mr. MacLeish's descent from his ivory tower to enter the forum of public life.

EMPLOYS PEN TO PRESERVE DEMOCRATIC PROCESS . . . .

He has employed not only the weapon of his pen to preserve and enlarge the democratic process, but also is demonstrating effectively the historical role of the political and economic leader by the weapon of action. Simply and quietly Mr. MacLeish celebrates the anniversary of the 13th Amendment, which theoretically, at least, abolished slavery in the United States, by "recreating the contributions of the American Negro to American Culture," in a series of free concerts, at which Roland Hayes, 30 years America's favorite tenor, was also presented.

The enthusiastic interracial audiences were stirred by none of the controversy surrounding the Marian And rson episode of Easter, 1939. No great voice was risked to the elements, no tumult raged over the propriety of the use of the Auditorium, no mass meetings will be held and no one has to resign from boycott the Library of Congress. By one bold gesture Mr. MacLeish has demonstrated to our irresponsible politicians that the way to have democracy is to practise it.

For the first time, two young women have received appointments from Civil Service lists to the staff of the Congressional Library as librarians. This then is the way of leadership, this is the kind of visionary pragmatism that will enable America to fulfill her destiny as the proving ground of democracy. Some day, if we survive the threat of National Socialism, we shall have a President bold enough to appoint a Negro to his Cabinet and to the bench of the Supreme Court of the United States. One firm and uncompromising, responsible act by a recognized leader; one clear, authoritative statement could convert into a useful current the swiftly congealing quagmire of race relations from its present stalemate.

PERVADED BY NIHILISM

Herein lies the duty of our irresponsible men of letters who fill the chairs of our universities and the irresponsible politicians and professional men who are the interpretive link between the Negro masses and white America.

As a people we are pervaded by the same kind of nihilism that defeated France. It is the duty of our writers and scholars engrossed in their private specialisms, to come down from Olympus and teach and show us the meaning of culture. It is the duty of our political and economic theorists to chart the action which will enable us to participate in the whole of the culture.

To date, the scholars have told us that they are merely recording social phenomena and are not interested in determining the course of events. The politicians are busily clutching at the symbols of democracy and denying to us that the substance of democracy is within our reach by any so simple an expedient as merely demanding the whole loaf.

Meanwhile the "responsible" Mr. MacLeish with the cooperation of the Whittall Foundation has turned the white light of reason and action on a single spot in a very shadowy Washington, Capitol of the World's greatest Democracy.

Non-s.. ..orting Papa Indicted for Escape

JAN 4 1941

As if he was not in enough trouble already, Charles Henderson, 28, found himself in more hot water, when the grand jury indicted him for escaping from the Ninth Street Wharf, a penal institution, on Tuesday of this week.

Henderson had been sentenced by Judge Fay Bentley, in the juvenile court, for failing to support his illegitimate child, in October to six months. On Armistice Day he decided to walk away. The fugitive was re-arrested two days later.

Henderson has some kind of a record for he served a similar six months sentence in July, 1935, and two months later in October spent forty-eight hours in the lock-up for contempt of court, in Judge Bentley's court.

Washington, D. C. Post
February 16, 1941

Howard U. Holds Negro Art Exhibit

By Rose Chatfield-Taylor

The art gallery of Howard University is now showing the work of a group of contemporary Negro artists. The painters and sculptors who contributed to the exhibition are present or past residents of the shacks and tenements of Chicago's South Side. They were collected under the leadership of the late George Neal, himself a Negro artist. His desire to paint was surpassed only by his driving will to pass on his love and knowledge of art to his people. For years he gave free instruction to this group of young men living in the slums, suffering from extreme poverty and actual hunger, often evicted from their miserable basement studios. They would paint on the streets then—for they kept on painting.

A fire destroyed most of Neal's work about two years ago. He died soon after. The young artists whom he had inspired, however, continued to study and develop.

This exhibit was assembled and hung by Alonza J. Aden, curator of the gallery. The pure and luminous landscapes of William Carter and the strange, dreamlike studies of Eldzier Cortor dominate the excellent oils. Both these artists are to be commended for their distinctive and masterly techniques. Charles White has contributed a figure which has all the solidity and strength of his mural work. Also three oils by Charles Davis are pleasing in their subtle tones and admirable composition. The exhibition as a whole shows a high standard and unusual talent.

Jasper, Ala., Eagle
February 20, 1941

Negro Oratorical Contest Winners

The fifth annual Walker County Negro oratorical and singing contests attracted a large crowd to the city auditorium here last Sunday. The contests were sponsored by the Jasper Kiwanis Club. The senior high school singing was directed by R. D. Johnson, of Dora, and the elementary school singing was directed by D. Gardner, of Parrish.

The winners in the contests follow:

Junior High School Declamations: (Patriotic Speeches) Girls—Juanita Price, Flat Creek, first; Conradean Eastern, Parrish, second; Vivian Lewis, Sipsey, third.

Boys—Norman Parker, Dora, first; Bradford Sprwar, Carbon Hill, second; Leslie Williams, Townley, third.

Senior High School Orations: (Papers on Achievements of Negroes) Girls — Evelyn Denson, Flat Creek, first; Frances Bankhead, Empire, second; Lavolia Thomas, Carbon Hill, third; Viola Banks ,Training School, Jasper, third.

Boys—Claude Singleton, Carbon Hill, first Charles Brown, Dora, second.

Atlanta (Ga.) Journal
February 16, 1941

Folk Music Fete At Fort Valley

FORT VALLEY, Ga., Feb. 15.—(AP)—Alan Lomax, director of the folk music division in the Library of Congress, will make recordings at the Folk Music Festival of the Negro State College here on March 6.

The festival is expected to attract the best Negro folk musicians in Georgia. Cash prizes will be given the best guitar, banjo, mouth organ and specialty instrument player and to the best string band.

William C. Handy, venerable composer of the "St. Louis Blues" and an expert on folk music, was the main guest at the initial festival program last year and is expected to attend again this year.

In connection with the festival, the college will sponsor an evening of instrumental Negro folk music on March 6, the annual ham show on March 7 and an afternoon of rural Negro choirs singing spirituals on March 9.

Jacksonville, Fla. Times-Union
February 21, 1941

Negro Contralto to Give Concert Tonight

Etta Moten, said to be one of the foremost negro contraltos in the Nation, will appear in recital at 8:30 o'clock tonight in the Day Spring Baptist Church, 1058 Jefferson Street, it was announced yesterday.

The artist first attracted wide attention through radio work, appearing frequently on the Capitol Family Hour, conducted by Major Bowes. Her stage successes included parts in the musical shows "Fast and Furious" and "Sugar Hill," Broadway productions. She has appeared in several screen shows and made a long series of personal appearances.

In her concert tonight, it was stated, the singer will not only offer songs that made her famous, ranging from spirituals through foreign language classics and light opera arias, but will render a number of popular request ballads. A nominal charge is being made for the concert. it was announced, and a special section is being reserved for white music lovers who wish to attend.

PICTURE POSTCARD TELLS STORY

PROVIDENCE, R. I., (UP) — A local bookstore wondered why a London, Eng., publishing firm had not filled an order until the arrival of a picture postcard showing the company's bomb-wrecked building.

40a-1941

Journal and Guide
Norfolk, Virginia



JAN 4 1941

SWINGS IN THE NEW YEAR—Ella Fitzgerald and her famous orchestra made merry at the Apollo Theatre with a midnight show as New York welcomed in the New Year. The orchestra, with Ella at the mike humming swing tunes, furnished the music score for an all-colored revue, featuring Whitey's Lindy Hoppers.

Kansas City Call
Kansas City, Mo.

FAMED NIGHT CLUB SINGER BECOMES INNOCENT VICTIM IN IMPOSING AGREEMENT

JAN 17 1941

40a

By Bill Bagby

Kansas City's unemployment problems for the Negro come to the front again, this time, from a new angle. According to a decision handed down Tuesday by the liquor control department headed by Joseph F. Keirnan, Julia Lee Thomas will no longer be able to sing at Milton's tavern, 35th and Troost where for seven years she has been the attraction, drawing to this white spot a large patronage of leading city figures with her piano playing and singing. With one stroke from an official's pen, her means of livelihood are cut off.

Background for the discriminating act goes to the closing of Milton's for 30 days by the liquor control department on several charges, but mainly because liquor was being served to minors.

Following the closing of Milton's —allegedly as a punishment for this offence, Keirnan said Milton Morris, proprietor of the tavern, could not rehire Julia Lee. This ban on Julia's singing was made "because of the type of song she sang and the way she sang it," said an employe of the liquor department.

For Sale at Stores

According to the employe, typical of the Lee songs was a portfolio entitled, "Songs My Father Taught Me Not to Sing." The employe said, however, that all the songs Miss Lee sang were for sale at music stores.

Interviewed in her cozy, simply furnished apartment, (which she maintained from her salary at Milton's) Julia was almost at a loss as to why Joseph Keirnan, director of liquor control, had forced Milton Morris, her employer to prevent her from working at his tavern.

For seven years Julia Lee has been singing and playing the piano at Milton's. During the course of those years the name Julia and Milton's have become synonomous. Julia's singing has brought Kansas City's bankers, lawyers and editors songs. As everyone knows, Dwight Fiske has become internationally famous with his singing and recording of risque songs in New York.

Life of Music

Bringing up the human side of the story, we see Julia Lee as a person whose life and livelihood is wrapped up in music. The singer bears one of the most famous names in Kansas City "swing circles." Her brother, George Lee, has been considered one of the patron saints of the Kansas City style jazz, coming along at the same time of Bennie Moten, Eddie Durham, Pete Johnson and Joe Turner.

Julia has been singing and playing the piano for 22 years. Twelve of these years, 1920 to 1932, she was with her brother's orchestra. During those days, the orchestra was in the pioneering stage of the famous style now referred to as belonging to Kansas City. Among its members were several musicians still kicking around the city namely, Herman Walder, Baby Lovett, Tommy Douglass and Lon Tolbert.

Since then Julia has carved a niche for herself in the city's music circle. She has built a reputation and name for herself beyond reproach. Too, she has reared a 21-year-old son who is an outstanding athlete in the city. All the musicians who have left Kansas City for big time refer to Julia Lee as "Sis."

JAN 17 1941

Telegraph
Macon, Georgia

Lionel Hampton Band Plays Here Tomorrow

JAN 7 1941

Lionel Hampton, former Benny Goodman musician who now has his own 18-piece orchestra, will give a concert and play for a dance for Negroes at Macon auditorium tomorrow night.

Sponsors said a section for white spectators will be reserved in the gallery. Music will begin at 8 o'clock.

JAN 7 1941

Hampton is a vivaphone player and a drummer. He and his organization have been heard over the radio frequently.

Journal and Guide
Norfolk, Virginia

Among Race Musicians In 1940

JAN 18 1941

By ORLAN SUTHERN, II

TALLAHASSE, Fla., (ANP)—With the advent of the war in Europe most of the musical Spas on the continent have been closed and in many cases, closed forever.

The great artists of the old world have sought refuge forcedly or voluntarily in these United States of ours and while we are happy that this country stands as a never failing symbol of tolerance and understanding, good fellowship and friendliness among all peoples, especially those of artistic worth, still we are not likely to realize that this influx of foreign talent, this immigration of white skinned artists, is to make the road of the American artist more beset with difficulties and in the case of the American Negro is to push his chance for recognition further and further down.

The Negro musician will now find that in addition to competing with his own American brothers (and how much better, how much more superor than they he must be to get even slight consideration) but now the cream of European musical world is dumped directly before him. What a challenge, and what an opportunity.

In reviewing the highlights of the music world we are distinctly encouraged by the recitals and concerts we have heard and have had reported by authoritative sources.

DOROTHY MAYNOR LAUDED

JAN 18 1941

JAN 18 1941

Last year Marian Anderson held undisputed the position of first lady of song. This year with no dimming of the Anderson light on the musical horizon comes the glorious voice of Dorothy Maynor, to make two brilliant planets, gleaming side by side in the musical

Miss Maynor, dubbed by many authoritative critics, the American "Flagstad" has tread the way Miss Anderson trod and while she has not yet sold out Carnegie hall for successive concerts, she has filled Town Hall again and again; and, like Miss Anderson, has been invited to fill the all-important post as soloist for the Ford Symphony orchestra.

A commendatory nod must be given to others in the vocal field, for which such competition, theirs is a difficult goal to achieve. Louise Burge, whom some entitle the "coming Anderson," won much honor and acclaim for her appearance in the famed Lewissohn stadium concerts last summer, and much prestige for her recital work in Chicago and New York City. Aubrey Pankey after several years study in Europe was baritone soloist for the Nov. 10, concert of the New York Civic Orchestra.

Todd Duncan continued to commute between Howard University and the New York stage where he is now appearing in "The Cabin in the Sky," starring Ethel Waters. A new voice to be watched and encouraged is the baritone of Joseph Cole of Chicago and Detroit. A new tenor who has received favorable notices is Charles Holland, now of New York. He is also to appear in a small role in a cinema production which will star Frank Morgan.

NEW PIANO WIZARD

JAN 18 1941

Among the pianists a new "wizard" of the keyboards is prophesied in the person of 17 year old Eugene Gash of Denver. His playing with the Civic orchestra of the city won decided approval from the critics there.

Carol Blanton of Dillard University is the first person, white or colored, to take her master's degree from the Juillard School of Music. Another is Jean Coston, formerly of Howard University, and of Spelman College. Miss Josephine Harreld has by far covered more territory in her recital tours of the last few years than any other of the pianists.

Curtis Mayo, after having received his master's degree from Oberlin College in June, accepted the position of organist and choirmaster at St. Augustine's College in North Carolina. Julius Carrol has gone to New York at the rebuilt St. Martin Episcopal Church and has distinguished himself by building a fine choral group there.

August of the year saw the National Association of Negro Musicians meet inconventio n in Chicago. This meeting was distinguished by the presence of many of the leading musicians of the race among them being R. Nathaniel Dett, Wm. L. Dawson, Florence Price, Camille Nickerson, and Kemper Harreld.

MUSICIANS AT MEET

The Association of Music Teachers in Colored Schools met at West Virginia State College and had Carleton Sprague Smith as the guest speaker and Marian Anderson as the concert feature.

An interesting observation of the results of the All American Youth Orchestra formed by Leopold Stowkowski was that out of all the United States, one Negro, a trumpet player from Detroit, was selected to be a member of this body.

JAN 18 1941

Both Clarence Cameron White and Florence Price enjoyed the experience of having their orchestra compositions played by outstanding orchestras this season. Both R. Nathaniel Dett and Wm. L. Dawson have had their music played as features of the American Composers program of the leading networks.

The Musical Artists Bureau, under the direction of Gladys Hirst Edwards of New York City, was the only Negro bureau listed in the official edition of the Musical Courier which was published, February 15.

Bradenton, Fla., Herald
January 26, 1941

Colored Folk Plan Musical Programs

Three musical programs are scheduled for this afternoon or evening by as many colored organizations. In each case, special seat reservations are made for white patrons.

St. Mary's Missionary Baptist church, colored, on First street, will present a musical program tonight at 7:45 o'clock. Included will be dialect readings, solos and quartet selections.

Sponsored by the Women's Christian Service will be a musical program at the Colored Women's club, Thirteenth avenue and First street, at 4 o'clock.

There will be a musical program at the Mt. Pleasant A. M. E. church, Third street and Ninth avenue, at 7 o'clock.

Arcadia, Fla., Arcadian
January 30, 1941

Negro Choirs to Present "Swing Low Sweet Chariot" Jan. 31

The talented choirs of St. James A. M. E. church of Bartow, which were booked for an appearance here a short time ago but could not meet the engagement because of sickness among the members, are again announced to present their musical play, "Swing Low, Sweet Chariot," a dramatization of Negro songs, on Friday night, Jan. 31, at 8 o'clock at Mount Zion A. M. E. church here.

This play is favorably rated with "Heaven Bound" and "Pearly Gates" and other noted musical plays of similar character, composed of real Negro songs and sung by capable Negro choirs. Special pews have been reserved, it is announced, for a large audience of white people, and the play wherever presented has been accorded a generous hearing. Mt. Zion A. M. E. church is located at South Orange avenue and Palmetto street.

Rev. A. J. Richardson, pastor of the church, extends a cordial invitation to the public to hear this worthwhile musical play.

Orlando, Fla., Morning Sentinel
January 26, 1941

Daytona Beach Negro Chorus to Sing Here

Chorus and orchestra of Bethune-Cookman College, negro institution of Daytona Beach, will present the entertainment program Tuesday night at the meeting of the Winter Visitors Club to be held at the Municipal Auditorium.

The choral group will number 40 singers with the orchestra including 12 student musicians.

The following program has been announced: "Down South"; "Live-a-Humble"; "In a Bright Mansion Above"; "Hallelu"; "Homing"; "Jeanie With the Light Brown Hair"; "Beautiful Dreamer"; "Ain't That Good News"; "I'll Never Turn Back No More"; "Old Man River"; "Finlandia"; "I Am An American."

Greenville, S. C. Piedmont
January 27, 1941

Two Spirituals Highlight Music On Telephone Hour

Furman Broadcasts From Campus Studios; Show Boat In California

Two great negro spirituals will be the musical highlights of the Telephone Hour over WFBC-NBC tonight at 8 o'clock.

James Melton will open the program with "Joshua Fit De Battle of Jericho". The second, "Swing Low, Sweet Chariot", will be sung by the chorus during the latter portion of the broadcast.

Francia White has chosen as her solo "Roses From the South", by Strauss.

Miss White and Mr. Melton will sing "Santa Lucia" as their duet.

Mr. Melton's second solo will be "Je Crois Entendre" from the Pearl Fishers, by Bizet.

Other music scheduled for the program includes Greig's "Erotique" played by the orchestra, and the choral version of "Dinorah Overture" by Meyerbeer.

From the studios on the Furman campus, Furman university will broadcast another in the series of weekly programs produced by the students and faculty tonight at 7:30 o'clock over WFBC.

THE AVALON Show Boat docks (mythically) in Stockton, Cal. for the broadcast over WFBC-NBC tonight at 9:30 o'clock.

Co-captains Gill and Demling will discourse on the state of the nation and business, in addition to piloting the boat to its mythical anchorage.

The new ballad, "High On a Windy Hill", will be Virginia Verrill's solo. Dick Todd will sing Hoagy Carmichael's "Lazy River".

Fred Waring's Pleasure Time orchestra, heard on Monday through Friday nights at 7 o'clock over WFBC-NBC, has only one girl instrumentalist. Ferne, who plays the violin with the group, studied with the famous Efrem Zimbalist.

Mobile, Ala., Register
February 7, 1941

Colored Musical Groups To Play In Carnival Here

A number of colored musical organizations from surrounding towns will take part in the Mardi Gras celebration of the Mobile Colored Carnival Association.

In addition to a greater number of floats in the colored parade, a large number of individuals wearing grotesque costumes will figure in the festivities. The association is providing a number of such costumes, which may be obtained on application to Dr. W. L. Russel, president. Five candidates are competing for election as mayor of the colored carnival. They are: R. R. Hodby, W. J. Lovett, W. D. Mitchell, W. H. Madison and F. W. Tyler.

Meanwhile, officials of the Colored Carnival Association issued a warning to merchants that unauthorized persons are seeking contributions in the city, ostensibly for the support of the association. Herschell Williams, the association's publicity man, urged all prospective contributors to demand credentials of solicitors.

The Union
Cincinnati, Ohio

CHILD PRODIGY AT HAMPTON

APR 10 1941

Hampton Institute, Va. — Philippa Duke Schuyler, internationally known Negro child prodigy and composer, will be brought to Hampton Institute for a concert on April 11, according to an announcement by the student Bachelor of Science Club.

The nine-year-old musical prodigy has an I. Q. of 185—45 points above that of a genius. She has won five consecutive prizes fro mthe New York Philharmonic Symphony Society's Young People's Concerts and has received awards in the tournaments of the National Piano Teachers Guild and two medals from the Music Education League.

APR 10 1941

Since the age of five, Philippa has played her original compositions over the networks of the National Broadcasting Company and the Columbia Broadcasting Company

Miss Schuyler has not only excelled in winning musical awards and various other prizes, but is also a composer. During her nine years, she has written 70 compositions without having had a lesson in composition.

Benjamin DeCasseres, nationally known editorial writer, calls some of her poetry works worthy of Keats and Shakespeare. Besides being musically gifted, she also draws, writes poetry, and is an excellent mathematician.

40-a-1941
Pittsburgh Courier
Pittsburgh, Pa.

CENTER OF PRESIDENTIAL CHARGES AFTER LEAVING PINEY WOODS SCHOOL TO GO ON THEIR OWN

MAY 3 - 1941 MAY 3 - 1941 MAY 3 - 1941



PINEY WOODS PREXY GIVES SCHOOL'S SIDE OF BOLT TAKEN BY SWEETHEARTS OF RHYTHM

MAY 3 - 1941

His Charges Prove As Startling As those Released By Charming Girl Aggregation in Courier a Few Weeks Ago.

MAY 3 - 1941

By ANSELM J. FINCH
(Staff Correspondent)

JACKSON, Miss., May 1.—Returning here from Florida and New Orleans where he completed the formal introduction of the school's new all-girl orchestra, the Rays of Rhythm, Laurence C. Jones, president of the Piney Wood School, gave his side of the story in an exclusive interview with this writer while inspecting the new hospital building, the only one in Rankin County for colored, donated by Northern friends, and erected on the campus of the now famous educational

MAY 3 - 1941

According to President Jones, the girls had no reason whatsoever to leave the school in the manner they did and that the charges in the press made by them was just so much bosh." Said he, "One of the girls in the band had been at the school since she was a baby and a half-a-dozen of them came in when they were just small girls, the rest being connected three or four years. We did everything to make life pleasant for them all. Their board, lodging and tuition, use of books, some piano instruction, as well as other musical training was all given without charge, notwithstanding that it was a known fact that they would some time or other leave the school. When the band was organized they were two objects in view, one was to prove that it could be done, the living together of the darker races in harmony, regardless of race or creed and the other, the finding of a new outlet for our girls other than teaching or entering domestic service. This was proven to the satisfaction of the public and the executives of our school, but not without hard plugging and the spending of much money. We wanted the girls to have the best in life and a few months ago we sent a thousand pictures of them around to various colleges, high schools and talent agencies from coast to coast seeking a higher field for the group. We wanted to get the Sweethearts out of the dance halls and on as high a plain as that enjoyed by Phil Spitalny Girls on the "Hour of Charm."

To my way of thinking the immature minds of the girls were poisoned by those we brought in and paid to protect them using rich Washington friends who are bent of making money to aid them as they would surely not be interested in them if there was no financial gain to be derived."

It's laughable to read a statement that the band was supporting our school here. Our budget is $109,648.51 a year and come entirely from Northern white friends. The school spent $28,391.12 developing the Sweethearts of Rhythm organization. Up to the time they left the city for Washington and outside backing $27,768.30 was paid back leaving

MAY 3 1941

Other false statements put out regarded the amount each girl received weekly. According to our records they were each paid from $10 to $15 weekly with a place to sleep, a teacher and a chaperone. Now if that can be considered a done then somebody is just a bit off. Still with it all we felt that

The charming and talented International Sweethearts of Rhythm whom President Jones stated in an exclusive Courier interview, had no cause to leave his school in Piney Woods, Miss. The Sweethearts, who are currently rehearsing in Washington with hopes of hitting the big time, left the school a few weeks ago to strike out on their own.

this man called Dade who came to Florida and Alabama to see Mrs. Jones sending the girls powder and paint and was in return called daddy by them would aid them in pulling a fast one on us here. Another point centers around the argument that we intended not to graduate the girls which is as untrue as all the other things published as any student enrolled at Piney Wood entitled to graduation surely will regardless of what work they are engaged in. It's a regrettable situation, one that should never MAY 3 1941 happen.

The president has great hopes for his new all-girl group and is planning to put the outfit in the same high places created for the Sweethearts of Rhythm which at present is busy rehearsing in Washington prior to launching out on the big time like the other band of the present generation.

Atlanta Ga. Constitution
May 18, 1941

Kiwanis Week Promises Music Variety Show

Convention Here June 15-19 Will Feature Talented Programs.

Music-loving Atlanta will play host to a number of fine musical organizations during the Kiwanis International Convention June 15-19, it was stated Saturday by Marcus Bartlett, convention music chairman.

"Colorful groups of singers and musicians are being sent to Atlanta from every section of the country to participate on the program," Bartlett revealed.

"From Ponca City, Okla., will come a group of 50 men singers garbed in typical story-book western costumes. And from Glendale, Cal., one of the finest vocal organizations on the Pacific coast. From year to year these Glendale singers have thrilled convention audiences with their music while presenting, as they do, a striking picture in smart red and white uniforms.

"Georgia, too, will make her contribution of artists. Atlanta's own Big Bethel Choir, nationally known singers of Negro spirituals, will take part in a plantation scene from the main feature entertainment 'The Cavalcade of Dixie.' Youngsters from LaGrange's Legion drum and bugle corps will be on hand to welcome arriving Kiwanians. The Yaarab Temple Chanters, the Salvation Army band and a Negro quartet from Thomasville, Ga., which is reputed to be the pride of south Georgia harmony lovers, will also be on hand to aid in the festivities.

"Among other Kiwanis centers sending musical organizations is Denver, Col., whose 12 Organelles are talented vocalists and instrumentalists in addition to adding variety to their entertainment with lively square dances in the best old-fashioned tradition. A complete cast of Alabama minstrels has been promised from that district for a scene in the 'Cavalcade of Dixie.' Another group worthy of mention is the High Point, N. C., college quartet, two boys and two girls who have made a considerable reputation for themselves in their own section."

Atlanta, Ga. Journal
May 11, 1941

Boys' and Girls' High Glee Clubs, Orchestras To Give Joint Concert

N. Y. A. Negro Singers Perform Today; Music Camp Experiment in Georgia

By JEAN CHALMERS

Two unique choral performances will take place here this week—one by the boys and girls of two Atlanta high schools and the other by young Negro singers from N. Y. A. centers all over the state.

For the first time in their history the glee clubs and orchestras of Atlanta Girls' High School and Boys' High School will combine for a spring festival concert Thursday at 8 p. m.

The program will be given in the auditorium of Boys' High School. Glee clubs of the two schools have been trained by Edna Whitmire and Douglas Rumble, directors at their respective schools, and the orchestras by Mrs. Reynolds Clark and Gaines Walter.

Betty Jane Hancock will be at the piano for orchestra numbers. Elizabeth Blair will accompany the singers. Miss Whitmore, Mr. Rumble and Mr. Walter will conduct.

The program will be:

Selection of Operatic Airs, Herfurth—combined orchestras.

"Populo Meus," Vittoria-Strickland; "Lo, a Voice to Heaven Sounding," Bortniansky—Boys' High-Girls' High chorus.

"Glory to God," Bortniansky; "Jesu, I Will Ponder Now," Gumyreltzheimer—Boys' High Glee Club.

Cello solo, "The Swan," Saint-Saens—Antoinette Roberts.

"Prelude to Life," Ronald; "Love Lives Over the Hills," Rowley—Girls' High Glee Club.

"Uncle Louis Cabin," Johnson—orchestra.

Spirituals: "Nobody Knows the Trouble I've Seen," "Go Down Moses" and "Down by the Riverside"—Boys' High Glee Club.

Flute trio: "Dance of the Mirlitons," Tschaikowsky — Ella Murrell, Jeannette Jordan and Betty Crabill.

"The Wind's in the South," Scott; "O Can Ye Sew Cushions," Bantock—girls' ensemble.

"Blossom Time" selections, Romberg; Intermezzo, Wiegand—orchestra.

"I Passed By Your Window," Blake; "Will You Remember?" Romberg—Girls' High Glee Club.

"Conchita," Strickling; "Dark Water," James; "Dear Land of Home," Sibelius—chorus and orchestra.

200 N. Y. A. Singers

A choir of 200 Negro singers from religious and educational institutions in Atlanta and from National Youth Administration resident centers in Albany, Augusta, Columbus, Dorchester, Forsyth and Savannah will sing this afternoon at 4 o'clock in the City Auditorium.

There will be special seats reserved for white persons, and there will be no admission charge.

Lawrence Mann, who conducts the WSB radio program "Chariot Wheels," will direct the performance. Graham Jackson will be at the organ.

Brought to the auditorium by public address system will be a half-hour program originating from Hyde Park, N. Y., and broadcast over WSB. Mrs. Franklin Roosevelt will speak, and Jules Bledsoe, famous baritone, will sing for the first time his composition "Ode to America." A chorus will form the background for his solo.

After Graham Jackson plays an organ prelude, the NYA chorus will open the program with the "National Youth Song."

Numbers will include the spirituals, "Ride on Jesus," "Get on Board" and "Hallelujah! I Been Down to the Sea."

Sextet: "Done Paid My Vow to the Lord," arranged by Work, sung by Booker T. Washington High School group.

Quartet: "Run to My Lord" and "Amen, Amen"—Gammon Seminary.

"It's Me" and "Didn't My Lord Deliver Daniel"—Chariot Wheels.

Quartet: "Now Rest Beneath Night's Shadows (Dett)—Spelman College.

Violin solo: "Nobody Knows the Trouble I've Seen," arranged by White—Vernon McClean, of Morehouse College.

"Oh, Southland" (Johnson)—Atlanta N. Y. A. Chorus, assisted by Choir No. 2 of Liberty Baptist Church and Chariot Wheels Chorus.

Trio from Morris Brown College.

Quartet: "Plenty Good Room" and "My Soul Is a Witness"—Morehouse College.

"I Couldn't Hear Nobody Pray," "Swing Low Sweet Chariot" and "Lift Every Voice and Sing."

Atlanta, Ga. Constitution
May 6, 1941

NYA To Present Music Festival

A music festival featuring a 200-voice chorus supplemented by instrumentalists will be presented at the city auditorium from 4 to 6 o'clock Sunday afternoon under the sponsorship of the National Youth Administration for Georgia, it was announced yesterday. There will be no admission charge.

Part of the national observance of National Music Week, the program will include Negro spirituals, folk songs and choral works by Negro composers. Lawrence C. Mann, musical director for the NYA division of Negro affairs, will direct the chorus. Graham Jackson will be at the organ.

Participating will be choral groups from NYA resident centers throughout the state and from Negro educational and religious institutions in Atlanta.

St. Petersburg, Fla., Times
May 15, 1941

MY DAY—By Eleanor Roosevelt

NEW YORK CITY.—(Monday)—Saturday evening I heard the record which Lynn Fontanne made of the poem, "The White Cliffs of Dover" by Alice Duer Miller. It is a beautiful recording and anyone who likes the poem will enjoy it.

These records were a gift and together with them came two volumes of Sir Cecil Spring-Rice's "Letters and Friendships" which I had been seeking, but which had to turn up in a second-hand book sale. I am not a good person at watching for any particular item. Life becomes hurried and I forget to look, and so I am most grateful to the thoughtful and kind friends who gave me these treasures, which are going to be a continuing joy.

Rather sadly I left Hyde Park right after lunch and reached New York city in time to go to the broadcasting studio and be present at the national youth administration broadcast, which closed American Music week. At this last concert they sang music by negro composers. One particularly beautiful song, "Ode to America," composed by Jules Bledsoe, renowned American singer, was dedicated to the president.

Yesterday morning I went to the big house and enjoyed a chat with my mother-in-law and Ethel, Franklin Jr.'s, wife. She has brought their small boy to stay a while, for she will be more or less on the wing while the destroyer to which Franklin Jr. is assigned moves around.

My mother-in-law was going over speeches for the two broadcasts she made, as she has done in years past, on Mother's day. There is no one I know who sets greater value on the duties and pleasures of motherhood and who is certainly an appreciative person to speak to other mothers on that day.

A quiet dinner and an evening spent at home after seeing some people immediately after the broadcast.

Today I had several appointments. At noon I received the France Quand Meme relief committee pin from Madame Houdry, president of the committee. From there I went to the luncheon given by Mr. Robert Porterfield of the Barter theater.

Here I gave the award to the winner of their annual prize. This year it went to Ethel Barrymore for her performance in "The Corn Is Green." I certainly enjoyed the play when I saw it early in the winter, so I paid my tribute to her on this occasion with real warmth and admiration.

40a-1941

Afro-American
Baltimore, Maryland

Largest U.S. Girls' Musical Organization Makes Debut

MAY 3 1941



St. Frances's Academy Band, Bugle, and Drum Corps of Baltimore, the largest colored girls' musical organization in the United States, numbering seventy-five members, and trained by the Oblate Sisters of Providence, the first community of colored nuns in the United States and probably in the world. Twenty-five of these girls are Washingtonians.

The band, bugle, and drum corps will be presented for the first time in Washington at a variety entertainment, St. Augustine's Auditorium, 15th Street, Northwest, between R and S Streets, on Sunday, May 4, at 3:15 p.m., under the auspices of the Washington Chapter of the St. Frances Academy Alumnae Association.

MAY 3 1941

Chicago Bee
Chicago, Illinois

PAUL ROBESON TO SING IN D. C. DESPITE CONTROVERSY

APR 27 1941

WASHINGTON, April 24—Despite the fact that Mrs. Gifford Pinchot, wife of the former Pennsylvania governor has withdrawn as chairman of the sponsoring committee, Paul Robeson, internationally-known baritone, will positively sing Friday evening in the Uline Arena.

This assurance was given the public this week by the officers of the Washington Committee for Aid to China and the National Negro Congress.

APR 27 1941

Mrs. Pinchot was reported to have resigned, charging a "fraud on the public" when she learned that the public was being misled through circulars advertising the event which she said in some areas stated the proceeds would aid China and in others proclaimed the affair would benefit the National Negro Congress.

Stating that Mrs. Pinchot was fully aware of this plan and approved it, a congress official stated he was at a loss to understand her action, which also induced the withdrawal of Mrs. Eleanor Roosevelt and the Chinese ambassador as sponsors of the affair.

"We propose to use the bulk of the funds we receive for the congress drive to win 7,000 jobs for Negroes in the Glenn Martin Aircraft company, and part of them will also be used to fight the indirect jim-crow policy of the Uline Ice Arena in which the concert is being held," he added.

Kansas City Call
Kansas City, Mo.

R. NATHANIEL DETT, SIGNS CONTRACT WITH MILLS MUSIC

MAY 2 1941

NEW YORK.—(ANP)—R. Nathaniel Dett, distinguished American Negro composer, has signed an exclusive contract with Mills Music, Inc. for publication of his future compositions, announced Jack Mills, president, Friday.

Dr. Dett, director of music at Bennett college, Greensboro, N. C., is composer of "The Ordering of Moses," the oratorio which scored instantaneously at the May festival in Cincinnati four years ago. "Religious Folk Songs of the Negro" and "The Dett Collection of Negro Spirituals" are two books authored by him.

MAY 2 1941

Well known as a composer, principally in the smaller forms, he has written choral works, including "Chariot Jubilee" for tenor solo, mixed voices and orchestra, religious and secular songs, many based on spirituals. For orchestra he composed a symphony, "An American Sampler," and the incidental music to Edward Hungerford's pageants "Pathway to Programs" and "The Parade of the Years."

The Daily Worker
New York, N. Y.

60th Birthday of

APR 28 1941

ISRAEL AMTER

Art and Mus

19th Anniversary of

MORNING FREIHEIT

APR 28 1941

Greetings By

Robert Minor—James W. Ford—P. Novick—
Ben Gold—Sadie Van Veen
Max Steinberg, *Chairman*



Program

APR 28 1941

MISHEL PIASTRO
Violinist, Concert Master of the
Philharmonic-Symphony Orchestra

KENNETH SPENCER
Famous Negro basso in American, Yiddish, Russian, Negro folk songs

PEOPLE'S PHILHARMONIC CHORUS
Max Helfman, Conductor

ANNA SOKOLOW
And her Dance Group
in a choral play:
"SPRING 1941"

★ APR 28 1941

Saturday, May 10th, 1941

MADISON SQUARE GARDEN

Buy your tickets at: Morning Freiheit office, 35 East 12th Street; Workers Bookshop, 50 East 13th Street; Jewish Workers University, 131 East 17th Street; Jankowitz Book Store, 181 East Broadway; Rappaport and Cutler, 1327 Southern Boulevard, Bronx; Coop Restaurant, 2700 Bronx Park East; Wiener's Barber Shop, 717 Brighton Beach. At all IWO Community Centers and at all Party Centers.

New York Age
New York, N. Y.

JUN 7 1941

NEGRO COMPOSERS: BURLEIGH

Negro composers have made rapid strides in the past two decades. Among the outstanding composers of the present are Harry Burleigh, R. Nathaniel Dett, William L. Dawson and William Grant Still. And we cannot overlook W. C. Handy, who has really originated the present style in popular music. To my mind, the man to whom is due the most credit for our song-forms is Harry T. Burleigh; he has inspired all of the lesser lights who have attempted to compose with his arrangements of spirituals and his masterful art songs. To some musicians at first sight Mr. Burleigh's arrangements seem foreign and odd; but it is this very originality which makes them so interesting. They are popular with the best singers, both colored and white.

But it is regrettable that, even among Negro singers, the other phase of Mr. Burleigh's art is so little known. I have reference to his art songs, which should be sung in preference to many of the songs which have been done to death by Negro singers, for example, "Trees," "Mandalay," "Sylvia," and "Morning" by Speaks, Malotte's "The Lord's Prayer," "I Love Life" by Mana-Zucca, "Homing" by Del Riego, "At Dawning" by Cadman, "Pale Moon" by Logan—all these and many more which vocally and artistically do not begin to compare with Mr. Burleigh's better songs.

It is a sad fact that the average Negro singer, and instrumentalist as well, acquires certain numbers when everyone else has discarded them. For example, he will with perfect confidence program "Vesti La Guibba" from Pagliacci and "Celeste Aida" just as though every half-way sophisticated concert-goer were not heartily tired of them.

Critics resent having to listen to hackneyed numbers, and they are very severe with that sort of thing; if you dont believe it, look at the musical columns in any of the larger journals. Indeed, critics seem to take delight in dealing out blows, and their only concern is in writing a cleverly worded criticism. Young artsists are often crushed by their uncompromising harshness.

And all this does not apply merely to things of minor musical importance; there are some very fine compositions which come in the same category. The pianist, for example, would do well to avoid Chopin's Fantaisie-Impromptu and his B-Flat Minor Scherzo—and by all means, of course, such things as the Chopin A Major Polonaise and the Liszt Liebestraum No. 3 and the Rachmaninoff C Sharp Minor Prelude.

So many of our artists seem to think that they must learn all these hacks before they learn anything else. As far as program value is concerned, the time spent in learning them is time wasted.

The thing to do is to keep them altogether, and to learn some of the literally thousands of beautiful things which are not well-known. Beside escaping the resentment of the critics—and others—one can thus avoid comparison with greater artists who have been heard in the more familiar things.

There are many good composers, of course. But there are perhaps fewer good original songs in English than there are in either German, French or Italian. And I suggest Burleigh's art songs not because they are by one of our race, but because they are meritorious in themselves. To name them, or some of them: 'Victor,' "By The Pool of the Third Roses," "In The Woods of Fingara," "Saracen Songs," "Passionale Cycle," "Gray Wolf," "Sailor's Wife" "Three Shadows," "Fragments," "The Young Warrior," "Ethiopia Saluting the Colors," "Come With Me," "The Corn Song," "The Trees Have Grown So,' 'Bring Her Again To Me," "The Spring, My Dear, Is No Longer Spring," "One Year," "The Prayer," "The Glory of The Day Was In Her Face."

JUN 7 1941

News
Birmingham, Ala.

'Swinging' Hymns

The "swinging" of spirituals and of familiar hymns by some of the "popular" orchestras is destined to cost them much of that popularity. Even those auditors who have been most indulgent and least critical of these musical outfits are beginning to protest. Much of the "swing" that is developed from the hymns and spirituals is unblushingly irreverent. One recent instance has been especially offensive. An orchestra—we do not know which one—has taken that much-loved simple hymn, "When the Saints Go Marching In" and has turned it into "swing." This hymn is particularly beloved by the Negroes of this section because it is sung over and over in the miracle play, "Heaven Bound," which is a favorite with thousands. It seems blasphemous to have this hymn made into "swing." Others almost as inexecusable are said to be "on the air." We are told, though we cannot affirm the fact, that both "Deep River" and "Swing Low, Sweet Chariot" have been "swung." This, surely, is a subject on which church organizations should speak out. If they voice promptly their indignation and their protests to the radio chains and to the local stations, the swinging of hymns and of spirituals can be stopped forthwith.—Richmond News-Leader.

JUN 6 1941

40a-1941

Kansas City Call
Kansas City, Mo.

Pastor-Editor Says Swing in Gospel - Singing Not Unethical

MAR 28 1941

NEW YORK.— Russell Barbour was in town this week at the Hotel Theresa. and when one says Dr. Barbour, eminent pastor, preacher, editor, wit, is about he knows it's a holiday for newspapermen, one of those rare occasions when reporting is both instructive and delightful.

Long the gadfly of Negro Baptists, Dr. Barbour likes to think of himself as a student of the social studies, never so much at home as when discoursing on the times, the temper of modern life, and the drift of social tendency. As a student at Morehouse College, he was a member of that brilliant set of college men, including his brothers Joe Pius and Alfred Barbour, who celebrated their social consciousness by solemnly planting "A Tree of Liberty" in commemoration of the successful Russian Revolution of 1917, and listened to an address by Alfred which for, its grasp of historical significance, its brilliance of conception and prose style, must rank with the best ever delivered on a college campus.

MAR 28 1941

Any interview with Dr. Barbour is richly rewarding; but the doctor was especially delightful this time as he discussed somewhat mischievously his plans to go to the defense of today's Gospel singers who are being roundly abused for "swinging the Gospel songs." Some of the "best sermons I've heard and enjoyed have been 'swung,'" he said, "and I see no reason why there should be such an outcry because the Gospel singers are livening the old songs. Besides, I don't see that "swinging" the old songs raises any ethical question, it being the inevitable tendency of each generation to fit its music to the dominant pattern of folklore. Nor do I see that this lessens religious sincerity. Jazz, or swing, if you like, is the dominant pattern of musical folklore today, and it is perhaps only natural that people who like emotion in their religion would want a swing-beat in their Gospel songs."

At this point, the writer ventured to ask Dr. Barbour how far he thought the swing-beat should be allowed to go in Gospel songs.

"Well, now," he replied in answer, "our musicians ought to decide how far they are going to recognize or ignore the musical folklore of our generation. I don't propose to say just where the line should be drawn. However, I am prepared to say that many persons who oppose the swing-beat with their intellects receive it warmly with their feet and hands.

MAR 28 1941

"I am not prepared, moreover, to lose my church members to the cults and holyrollers just because they can more comfortably swing and sway, clap their hands and move their feet among the cults and holy-rollers than they can in my church. I'm for keeping these good folks in church — keeping them at home—and making it comfortable for them to swing and sway and feel the spirit in their hands and feet with my nearty approval."

Richmond, Va., Times-Dispatch
March 30, 1941

Hampton Quartet To Sing at University

CHARLOTTESVILLE — As a gesture of interracial friendship, the Hampton Quartet, a group of alumni from Hampton Institute, will sing in Cabell Hall at the University of Virginia this afternoon.

A section for Negro listeners will be reserved at the presentation, sponsored annually by the University Christian Association. This group is a traveling quartet of mature singers, none of them students but all alumni of Hampton Institute.

Carl H. Madden, university student from Christiansburg, is chairman of the committee arranging for the presentation. The University Christian Association has reciprocated by sending a group to Hampton Institute for an interracial conference.

There will be no admission charge. A silver offering will be taken.

Atlanta, Ga. Constitution
March 11, 1941

Leopold Stokowski To Audition Young Musicians Here Today

Leopold Stokowski, considered along with Toscanini and Koussevitsky as one of the world's three greatest conductors, will arrive in Atlanta today to audition youthful musicians from five southeastern states who are candidates for places in his All-American youth orchestra which will tour Mexico, Canada and the United States this summer.

Four of the candidates are from Georgia, and were selected in trials held in Atlanta February 21 and 22, along with approximately 18 or 20 representatives from the other southeastern states.

The four Georgians are Robert Harrison, violinist and University of Georgia student; Miss Mayellyn Williams, tympani, Brenau College, Gainesville; Powell Lawton Jr., oboe, 1301 Durand drive, Atlanta, and Vernon McClean, violinist, of Morehouse College, Atlanta.

The National Youth Administration is assisting Stokowski by arranging preliminary auditions for the reviewing of talent, but all expenses connected with the activities are paid either by the students or the conductor.

Stokowski selected 100 youths last year after auditions throughout the United States, and took the group on a tour of South America. The success of this venture encouraged him to organize another youth orchestra to tour both North and South America in a further extension of the "Good Neighbor" policy through the medium of music.

The auditions will be held this morning in Egleston Hall of All Saints' Episcopal church on Peachtree street.

Sevierville, Tenn., Vindicator
March 19, 1941

NEGRO GLEE CLUB WILL SING HERE

The Glee Club of the Alpha Kappa Alpha sorority, made up of Negro girls from Knoxville College, will present a program at thte Sevier County High School. next Tuesday, March 25. The program will consist of music and dramatic readings. These girls come very highly recommended and will certainly present a worthwhile program. The Senior Class of Sevier County High School is sponsoring this program and feels confident that everyone who hears the program will be pleased with these Negro singers.

Raleigh, N. C., News & Observer
April 4, 1941

NEGROES TO HOLD SINGING CONTEST

High School Glee Clubs Meet Today in Wilson to Decide Area Winner

Wilson, April 3.—Glee clubs and individual singers of ten Negro high schools from all over Eastern Carolina will gather here tomorrow for their third annual Eastern Carolina Negro High School Glee Club contest — the winner to be given a chance at the State contest at A. and T. College at Greensboro on April 24-25.

So many are the entries in the event here that it will be split up into two sessions. One session will be held at 2:30 in the afternoon at the Darden High School auditorium while the second session will be held at night at the Negro community center at 8:15 p. m.

Entries in the contest are Dillard High School, Goldsboro; Adkins High School, Kinston; Bricks High School, Bricks; Booker T. Washington High School, Rocky Mount; Colored High School, Fremont; West Street High School, New Bern; Johnston County Training School, Smithfield; Colored High School, Grimesland; Industrial High School, Greenville; Darden High School, Wilson.

Montgomery, Ala., Advertiser
April 2, 1941

Negro Music Teachers Will Gather Here

Association Opening Its Annual Convention Friday

The local State Teachers College will be host to an outstanding group of music teachers and musicians when the Association of Music Teachers in Negro schools holds its fifth convention here from Friday afternoon through Sunday morning.

The program will open at 1:30 p.m. Friday with an open program which will feature musical contributions by the State Teachers College Concert Band, the Dillard University Singers from New Orleans, the Alabama A. and M. College Choir from Normal and the Miles Memorial College Chorus from Birmingham. At this opening program, Dr. Alton O'Steen, of the Alabama State Department of Education will talk on "Some Phases of Public School Music As Conducted In Colleges and Universities." Prof. Thomas Kerr, of Knoxville College, will present some piano numbers.

Convention Musicale

Friday night has been reserved for the convention musicale which is to be presented in the City Auditorium. For this program, Carol Bryce, contralto, and Sylvia Olden, pianist, who are recent students of the Julliard School of Music, will present the opening groups of numbers. Thereafter, Professor Frederick D. Hall, of Dillard University, who is the president of the association, will direct a joint college chorus of 165 voices in a group of spirituals and in the presentation of "The Death of Minnehaha," from Coleridge Taylor's "Hiawatha." This chorus will be composed of selected choir members from Dillard University, Alabama A. and M. Institute, Miles Memorial College and State Teachers College. The solo parts for "The Death of Minnehaha" will be done by Catherine Vanbuson, soprano of the Fisk University faculty, and by Newell Fitzpatrick, baritone, of the Knoxville College faculty. Robert Hemingway, of the Fisk University faculty, will be at the piano and Orrin Suthern, of Florida A. and M. College faculty, at the organ.

On Saturday morning, the association will have a discussion on rural music at 9:30 o'clock, preliminary to the annual songfest at 11 a.m. when 16 high school and elementary school choirs will be heard in their prize-winning numbers that won for them

this privilege to appear in the State finals. At the songfest, Director J. Harold Brown, of the Southern University Music Department, will extend greetings from the association and a group of two-piano numbers will be rendered by faculty representatives from Dillard University and State Teachers College.

The Saturday afternoon session will feature a symposium on phases of the program of college music by representatives of the faculties of Talladega College, Florida A. and M. College, Fisk University and State Teachers College.

Dr. Haydon to Speak

On Saturday night, the featured contribution will be the address by Dr. Glen Haydon, of the University of North Carolina, who is also the president of the National Music Teachers Association. His talk on "Knowledge and the Art of Music," will be followed by a question period. The State Teachers College choir will sing on this program and Camille Nickerson, of the music faculty of Howard University, will present in costume some Louisiana Creole songs (piano) on which she has been working as a general education board fellow.

The closing session on Sunday morning will be the business session for the association. All other sessions, except this closing session, will be open sessions which the public is cordially invited to share. All sessions will be conducted at Tullibody Auditorium on the college campus, except the concert on Friday night, which is to be staged at the City Auditorium.

Chicago Bee
Chicago, Illinois

Pan-American Day Musical At Univ. Of Chicago

APR 20 1941

One of the outstanding events of the Easter season was the Pan-American Day Musical Service held Monday, April 14, at the Rockefeller Chapel on the University of Chicago campus. This program was dedicated to the idea that individuals have real responsibility toward the future world corporation through the control of their attitudes and prejudices.

Among the prominent speakers were Feroz Khan Noon, high commander of trade from India; Arthur Ramos, professor of Anthropology at the University of Rio De Janiero, Brazil, and race relations specialist; and Carlos Salon, commander of Columbian South American navy.

Music was furnished by the Metropolitan gospel chorus, and Chicago high school A Capella choruses. The affair was held under the auspices of the Pan-American Consul.

APR 20 1941

Monroe, Ga., News
March 18, 1941

THE YOU... NEGRO CLUB

It is our custom to place credit where credit is due, it matters not whether the champions of any worthy cause be white or colored. The anniversary occasion of the Young Negro's Spiritual Club held at the Walton county court house Sunday afternoon was of that nature and value as to demand a word of endorsement from us, editorially. The speaker, reputed as being one of the most intelligent, all-'round, dependable, was W. A. Fountain, president of Morris Brown College, of Atlanta, and his message was regarded on the finest ever delivered by a member of his race in this city. The negro organization holding this anniversary celebration has been of great worth at many times since it was formed some five years ago.

Globe and Independent
Nashville, Tenn.

The Origin Of "Ode To America"

JUN 8 1941

New York, N. Y.—"Ode to America," the new religious patriotic hymn by Jules Bledsoe, Negro baritone, which was widely sung on Memorial Day, owes its inspiration to a trip up the Washington Monument. While looking from the observation platform on the Monument across to Lincoln Memorial, Mrs. Bledsoe was deeply affected by the contribution of Washington and Lincoln to the political thought of the United States and the vitality of this thought when it came in open conflict with the dominating philosophies of the fascist states.

"Conditions have been far from ideal in the United States for the Negro race," said Mr. Bledsoe, "but we have fundamentally sound reasons to be thankful that we are Americans, have the people of every other minority living in our country. I am sure the Negro people would not sacrifice their American citizenship to live in France or Germany, although in some superficial aspects, they receive bet-

A line of the song, "Oh, thou land by God inspired," grew to a stirring lyric by the time Mr. Bledsoe reached his home in California following his trip from Washington. He has sung "Ode to America" on his recent concert tour at schools and colleges where the audience has been asked to join in the paen of triumphant praise to a freedom-loving country. He believes that as the war sentiment grows, people of the United States will seek closer communion with religion and that much of the strength of our country will lie in genuine religious conviction now absent in totalitarian countries.

JUN 6 1941

Pittsburgh Courier
Pittsburgh, Pa.

Professor Of Music Closes Discussion On Misuse Of Negro Spirituals

APR 12 1941

By B. HAYES STRIDER, Director Instrumental Music, Lincoln-Grant School, Covington, Ky.

—PART II—

It is my belief that the number of people who have heard spirituals through the arrangements of some of the popular orchestras is far larger than those who have heard them in the church. This is not due to the fact that the dance orchestra audience is larger but because the average maestro is a real musician and knows a good tune when he hears it and just has to use it. No, I'm not advocating the "jazzing" of spirituals but I do think the front yard should be cleaned out as the back.

I was told sometime ago that one of the most outstanding composers of these "would-be" spirituals could not write or read music and he hired someone to write down his compositions and the hired writer didn't put them down exactly as the composers played them. I've talked with this famous composer and I've heard him play. Whether he can read or write music is of little concern. I do know that he is no musician. He told me that he used to play for one of the country's most famous blues singers.

No man is to be condemned for having played "jazz" but I do not think that the church is the place for it. It is possible for the same person to write an oratorio and a popular song, only through the possession of real musical ability.

The success of Joe Louis and all outstanding Negro athletes has been due to constructive criticism both written and oral. I think creative music in the serious field has not been successful because of little or no criticism. How many people know of the outstanding work of William Grant Still outside of New York City; of the splendid arrangements of John W. Work, Jr., outside of Fisk and Yale Universities; of the many works of R. Nathaniel Dett, other than "Listen ot the Lambs."

I have talked with several ministers concerning the "jazzy" qualities of our new music and the majority heartily agree with me. The minority say: "It's what the people want—it brings in the money—it keeps the spirit high."

Well, one of the largest churches in the United States does not use these "sheets" and they still manage to keep a large congregation. I feel certain that our religious activities would return to normal if the larger churches in each community would use their denominational hymnal plus the original spirituals and the anthems of our accredited contemporary musicians.

APR 12 1941

I can't agree with the musician who despises "jazz." In his confession of pure ignorance of dance-forms down through the ages. The mass of the population has always needed a "lighter type" for entertainment purposes. Dancing is as old as man's syncopation the basis of popular music is as old as Bach. Ninety per cent of Bach's music was written two or three days previous for the Sunday service and the remaining small percentage was made up of piano or clavichord numbers and dance suites. It is absolutely impossible to mix the church music and dance forms of this master-musician. Are we, the most musical of Americans, to continue in the confusing of our types? May God forbid the continuance of such.

Chattanooga, Tenn., Lookout
May 2, 1941

PILOT CLUB'S CARNIVAL

Miss Ruth Tipton, finance chairman of Pilot Club International, appointed Miss Marguerite McWhorter as general chairman of the spring carnival to be held at Hotel Patten Saturday, May 3. The entire mezzanine floor will be used for booths selling popcorn, peanuts, candy and cigarettes. There will be fortune-telling, bingo, palm-reading and side shows. Hubert Pless and his orchestra will play for dancing in the ballroom from 9:00 o'clock until 12.

Miss May Archibald and Vaughn Cornish will present a Gay Nineties number. Others taking part in the floor show will be Miss Frankie Jones, blues singer, and Misses Jane Talley and Betty Sparrow, who will play the marimba and accordian. A group of Negroes from Howard High School will sing.

Mrs. I. C. Minick has been secured for the palm reading.

Special invitations are being sent to the boys at both Camp Forrest and Fort Oglethorpe. Tickets for the carnival may be secured from any member of the Pilot Club or at the desk at the Hotel Patten. Entire proceeds from the party will be used to help finance the recreational project at Bonny Oaks School.

Others working with Miss McWhorter include Misses Eva Berry, Rose Bobsin, Beatrice Crowe, Bette Eldridge, Frank Eldridge, Cecile Harrill, Vern Hartline, Virginia Hogshead, Virginia Peachman, Sara Lois Dent, Helen Stone, Lee Green Gulley, Estelle Pollard, Mary Ellen Rice, Louise Robinson, Evelyn Salter and Clara Scholze; Mesdames Burrel Baker, Sam Anderson, Sam Donelson, Marion S. Coleman, John Henderson, Robert Lanham, Dorothy Wood McCurdy, Al Mercer, Chester Stivers, Ina Roberts.

40a-1941

Time
Chicago, Illinois

MUSIC

MAY 5 - 1941

40a

Café Society Concert

Nightclubs do not usually hire other people's halls to give public concerts, but last week one of them—Manhattan's "Café Society"—did exactly that. It hired Carnegie Hall. And it was the first time that nightclub entertainers had tried their hands so publicly on Bach, Beethoven, Schubert. The concert's label, "From



Smith-Black Star

ART TATUM
After him, a deluge.

Bach to Boogie-Woogie," accurately covered the efforts of the Negro Societarians.

The concert's most musicianly talent was half-blind Art Tatum, who long ago achieved a safe middle ground between Bach and boogie-woogie. He has had serious training, learns tunes from phonograph records or by using a magnifying glass and his one fairly good eye. Art Tatum's showers of notes in jazz rhythm—as in his workout with Dvořák's banal *Humoresque*—pleased his Carnegie Hall audience. The evening ended in the loudest jam session ever heard in the hall, or perhaps anywhere. There were three bands—33

MAY 5 - 1941

New York Times
New York, N. Y.

MAY 4 1941



The Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts," will be revived in oratorio form at the Museum of Modern Art on Wednesday night. Here are some of the people in it.

MAY 4 1941

New York Times
New York, N. Y.

For the Freiheit



MAY 9 1941

Kenneth Spencer, famous Negro basso, will appear at the 19th Anniversary of the Morning Freiheit and the 60th birthday of Israel Amter joint celebration at Madison Square Garden tomorrow evening. The People's Philharmonic Chorus, Anna Sokolow and Michel Piastro, violinist, will also contribute their services. Speakers include Robert Minor, James W. Ford and Ben Gold.

Daily World
Atlanta, Georgia

William G. Still's New Cantata On Mobs Published

MAY 12 1941

NEW YORK—(ANP)— The cantata, "And They Lynched Him on a Tree," by William Grant Still which had its premiere in June 1940, at the Lewisohn stadium under the direction of Artur Rodzinski, has been published here by J. Fischer and Bro.

Mr. Still composed his most recent work while on a Rosenwald fellowship, and has dedicated it to Henry Allen Moe, secretary of the Guggenheim fund and also a member of the Rosenwald fellowship committee.

MAY 12 1941

Words of the cantata, a composition which Still feels can be most effectively performed by a white chorus, Negro chorus, contralto soloist, narrator and orchestra, were written by Katherin Garrison Chapin, wealthy white society woman of Philadelphia. The composition is a strong protest against mob lawlessness which pleads for a "new tolerance to wipe this shadow of injustice off the land."

Afro-American
Baltimore, Maryland

VOICE OF ALABAMA COOK IN "THE BALLARD HUNTER"

WASHINGTON

Recorded voices in "The Ballad Hunter," distributed by the Federal Radio Education Committee, include that of Mrs. Hall, cook for a family in Livingston, Ala.

MAY 31 1941

Time
Chicago, Illinois

Installed at last in the Hall of Fame (owner: New York University; place: The Bronx), was homespun, star-spangled Composer Stephen Collins Foster (*My Old Kentucky Home*, *Old Black Joe*), whose bust was unveiled with elaborate ceremonies and the blessings of many organizations, including ASCAP.

JUN 2 1941

New York Times
New York, N. Y.

SCHOOL MUSICIANS HEARD IN CONCERT

Prokofieff's Symphonic Tale Performed First Time in U. S. by Amateur Orchestra

CHORAL GROUP IS HEARD

MAY 23 1941

Dr. Damrosch, Guest at the Semi-Annual Event, Praises Mayor, School Board

Mayor La Guardia's project, the High School of Music and Art, now in its fifth year, attracted a capacity audience yesterday afternoon to its semi-annual concert given in the school's auditorium, 135th Street and Convent Avenue. Among those present at the event was Dr. Walter Damrosch, veteran American conductor and composer.

For two hours the audience listened and gave applause to the efforts of the school's symphonic orchestra and choral ensemble that played and sang exacting compositions.

In the audience also was 9-year-old Philippa Duke Schuyler, Negro pianist, who has won a score of medals with her piano playing. Clutching her program tightly, Philippa said: "It is all very lovely." She added that Prokofieff's symphonic tale, "Peter and the Wolf," appealed most to her.

This was the first time in this country that the Prokofieff work had been performed by an amateur orchestra. The narrator of the fanciful symphonic story was 16-year-old Albert Lightfoot, who earned that honor through a competition conducted by the school's English department.

MAY 23 1941

Albert explained to the audience that each character in the symphonic tale was represented by an instrument and then said: "Thereby, dear children, you will be able to distinguish the sonorities of this story." Throughout the playing of the work he imparted an emphasis to the story by the inflections of his voice.

When the audience applauded, Phillipa said: "How wonderful." The orchestra was directed by Alexander Richter and the symphonic works included Vivaldi's Concerto Grosso in D Minor; "Overture in D," composed by Bernice Robinson, a member of the faculty and dedicated to the school; Enesco's Rumanian rhapsody and the Polovetzian dances, with chorus, by Borodin. The choral works were directed by Helen Clarke Moore, who led the choristers in compositions by Pujal, Wilbye Max T. Krone, Kounts-Oncley, Handel, Wolseley Charles, and Gustav Holst.

Before the concert Dr. Damrosch was introduced to the audience by Benjamin M. Stiegman, the principal. Dr. Damrosch praised Mayor La Guardia, the Board of Education and the musically minded public for making the school possible.

Journal and Guide
Norfolk, Virginia

A Perfect Spiritual

(From Norfolk Ledger-Dispatch)

DURING one of the familiar radio periods last Sunday day afternoon, Albert Spalding introduced Dorothy Maynor and spoke of her having been discovered by Mr. Koussevitzky. Albert Spalding, in addition to being a very fine artist, is such a thoroughly likeable person that these columns do not lecture him beyond saying—as we have already said at length—that Dorothy Maynor was discovered years before Mr. Koussevitzky ever heard of her by Dr. R. Nathaniel Dett, head of the school of music of Hampton Institute.

MAY 1941

She was singing under Dr. Dett when the Ledger-Dispatch review of the concert spoke of her beautiful, flowing voice some ten years ago. Well, Mr. Spalding did speak of her having been born in Norfolk and he did say that she had studied at Hampton Institute.

Besides, what we wanted to talk about really was one of the numbers she sang. It was announced that she would sing Were You There When They Crucified My Lord? She did sing it, and as a spiritual can only be sung properly. We forget that spirituals were not intended originally to be sung with instrumental accompaniment, certainly not with accompaniment by keyed instruments. That is why, when they are sung as they are intended to be sung, the chorus voices often sing quarter-tones.

And Dorothy Maynor sang this spiritual in the manner in which all spirituals were intended to be sung. It was announced that a special arrangement had been made for her. She sang without any accompaniment at all, and she was the "leader"—as a prayer spiritual, if not a work song, must always have—and every now and then, almost antiphonally, a chorus came in—a chorus whose basses were so heavy as to suggest those incredible Russian contra-basses. And it was almost intollerably beautiful.

MAY 31 1941

She sang without any old-style Negro accent, or dialectic pronounciation. But she was careful only to turn the corner with her "r," as an Englishman or a schooled and careful Bostonian or Virginian does, with never a hint of a rolled or a trilled "r." If she had employed anything like Negro dialect—which she can do and does do on occasion—it might have distracted attention somewhat from the sheer beauty of the song and its singing.

As it was—well, it was one of those perfect things that come over the radio once or twice in a blue moon.

New York Times
New York, N. Y.

GUEST OF HONOR AT HIGH SCHOOL OF MUSIC AND ART CONCERT



Walter Damrosch being introduced by Dr. Benjamin M. Steigman (right), principal, to Carmen Gorsky, 15, and Albert Lightfoot, 16, student narrators for Prokofieff's "Peter and the Wolf," which was presented by the Senior Symphony Orchestra of the school.

Amsterdam News
New York, N. Y.

Negro Artists To Sing "Aida"

The National Negro Grand Opera Company is scheduled to make its formal debut with a performance of Verdi's "Aida" at the Jolson Theatre, Fifty-eighth St. and Seventh Ave., on June 7 and 8 with Edna Gay in the name role.

Others in the carefully selected cast are such well-known singers as Chauncey Northern, George Randol, Nadine Walters, Theodore Hines, Lyle Greenwich, Carrall Clark, Lois Jordan and James Boxwell. Zachery Ross is general manager of the cast while the coach and conductor is Maestro Joseph Stabile.

MAY 3

Sponsors of the organization, which hopes to give performance in several other cities during the early summer, include William C. Handy, Harry T. Burleigh, Canada Lee, Ashley L. Totten, the Rev. B. C. Robeson, the Rev. Floarda Howand conductor is Maestro Joseph the Florida A. and M. College, Tallahassee, Fla.

Tribune
Philadelphia, Pa

Handy Made 33rd Degree Mason Here

W. C. Handy, famed figure in musical circles, was elevated to the 33rd degree in Masonry when the supreme council of the northern jurisdiction met here last week. Mr. Handy, frequently referred to as "the father of the blues," and who conducts a music business in New York City, was one of 16 candidates to be honored.

William B. Carter, grand master of the state of New York, escorted Mr. Handy to and from Philadelphia. J. A. (Billboard) Jackson, grand deputy of the southern jurisdiction and Willard Allen of Baltimore, sovereign grand commander of the southern jurisdiction, with his staff of five, made special trips to Philadelphia for the occasion. Clinton Brooks of New York City and Rev. Harris of Detroit were elected president and secretary of the Dr. Roland B. Johnson class of 1941.

—A Colored Judge—

The Daily Worker
New York, N. Y.

Robeson to Sing At 'Big 6' Dinner For Old Members

Other Union News: Furniture Local Votes Confidence in Leadership; Warehouse Union Signs New Jersey Contract

JAN 30 1941

Paul Robeson, the famous baritone, will be on the entertainment program at the dinner-dance given by Typographical Union, Local 6, next Sunday at Manhattan Center in honor of the union's members who have held a card longer than 50 years.

Burns Mantle, drama critic, will be toast-master at the dinner, the union announced. Mr. Mantle still holds membership in the Denver local of the union.

Newbold Morris, in behalf of the City of New York, national officers of the International Typographical Union, "Big Six" President Elmer Brown, and others will speak.

The "Big Six" is one of the oldest local unions in the United States.

FURNITURE LOCAL BACKS LEADERSHIP

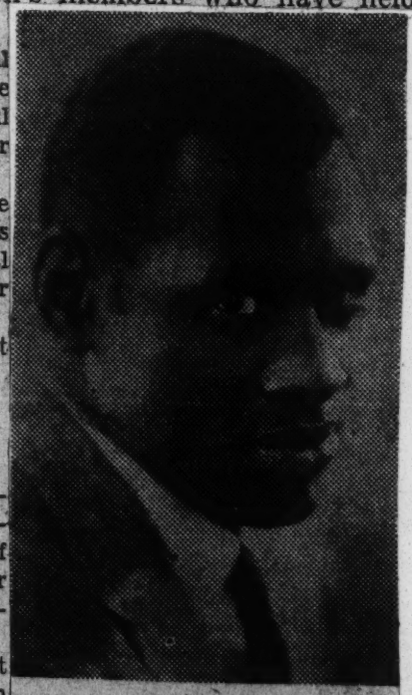
The leadership of United Furniture Workers, Local 76-B, CIO, received almost unanimous vote of confidence in the balloting for officers Saturday, the union announced yesterday.

There were no contests for most of the posts, but the name of each uncontested candidate went on the ballot for a yes or no vote.

Max Perlow, manager, topped the list with 1,027 votes against only 38 "no" ballots. A similar vote confirmed the re-election of Abraham Zide, financial secretary; Joseph Ciaraffa and Michael De Cicco, business agents; and Richard Mazza, President.

THOSE ELECTED

Elected for contested posts were Mitch Spindel with 608 against 354 for Abraham Rothbaum, the former holder of that post; vice-president Joseph Massina with 539 over Adam



PAUL ROBESON

Mainberger, 207 and David Ratushenko, 236; William Malin, Sergeant-at-arms 359, to 307 for Isidore Chaikind and 262 for Leon Seeman.

Perlow, De Cicco and Mazza were elected delegates to national convention of the union.

CIO WAREHOUSE UNION SIGNS PACT

United Wholesale & Warehouse Employes, Local 65 announced yesterday that it signed its first contract in New Jersey.

The close shop pact covers the 40 workers of the Ideal Container Corp. at the Bayway Terminal of Elizabeth and provides, a $2 weekly general increase; raise of minimum pay from $13 to $18 weekly; a week's vacation with pay; time and one half for overtime, seniority rights and other improvements.

Chicago Bee
Chicago, Illinois

Where Do Negroes Get Rhythm?

JAN 19 1941

NEW YORK. — (C) — The Inquiring Photograhpher of the New York Daily News asked of a group of Negroes on December 30 "To what do you attribute your valuable gift of rhythm?"

Colonel Hubert Julian claimed "It comes from our deeply religious background and then digressed to his joining up with the British where he hoped to "fight Goering in the air rhythmically." Dancing teacher Mary Bruce said our rhythm is instinct and cultivated through native African music and dances. Staff Correspondent of the Amsterdam News, J. Robert Smith, agreed with Miss Bruce whereas artist-columnist, Bill Chase also of the Amsterdam News traced our gift directly to the tom-tom.

Canada Lee, prizefighter and actor claims, "We are natural masters of rhythm because we feel it more emotionally than other races." But Dan Burley, theatrical and sports writer gave perhaps the best interpretation. "Our trump card in the game of life is to interpret measured motion in stones, the earth, the sky, the sea. It is a heritage priceless to any race which enables us to translate our emotions into rhythm, whether it be in music, the dance, athletics or the tonal quality of our laughter."

Pittsburgh Courier
Pittsburgh, Pa.

Dorothy Maynor Tells Own Story

JAN 11 1941

NEW YORK, Jan. 9—In a special article in the current True Story magazine titled "She Shall Make Music," Dorothy Maynor whose magnificent voice thrills thousands, tells her own story.

Chicago Bee
Chicago, Illinois

WAXES BEST SELLER

JAN 19 1941



JAN 19 1941

Establishing song records is an expected achievement of Ella Fitzgerald, rated first lady of swing. But just for the records, it was announced this week by the Decca Recording company, La Fitzgerald's waxing of "Five O'clock Whistle" has become the eighth best seller in the country.

New York Times
New York, N. Y.

OUTSIDE COMMENT

Public Opinion on Music Controversy Is Recorded by Listeners Under Postage

JAN 26 1941

NOW that the opening salvos in the battle between the broadcasters and the American Society of Composers, Authors and Publishers have died down and the controversy has taken on the aspects of a siege, with each side intent on outlasting the other, listeners are being roused to put their reactions into writing. Some of the comment received during the last week follows:

An ASCAP Member Discloses

JAN 26 1941

To the Radio Editor:

Along with other members of ASCAP, I have hesitated to express publicly any opinion on the fight now being waged between our organization and the radio networks, feeling that such an opinion would naturally be classed as biased.

Now, however, things have gone beyond the point of ASCAP members being pushed aside for newer and less experienced talent. It has gone beyond our beloved classics being dragged through outrageous swing versions to fill up the void left by the omission of ASCAP music. But is there no finer sense left in the broadcasting world that will keep the networks from jazzing our sacred Negro spirituals such as "Swing Low, Sweet Chariot," "Goin' Home," "Deep River," etc.?

I feel it is high time that we all called a halt to this desecration of our holy works. Soon they will be thumbing their way through our church hymnals, if they have not already done so. I appeal to all church people for some vigorous protests to the networks, demanding some small degree of good taste be brought to bear at this time, when American music is fighting to hold its own against the broadcasting syndicates. RUSSEL WRAGG.

New York, Jan. 21.

A Vote for BMI

To the Radio Editor:

Thanks to the banning of ASCAP, lovers of music are relieved, temporarily at least, of the noisy swing blasted out by dance orchestras, and are enjoying a revival of the tuneful, melodious airs that have remained popular because of merit and are not the fulfillment of a conga or rumba impulse of a jitterbug.

At least there is some real poetry and sentiment in the old songs and my friends agree they sound pretty fine, by and large. So long as Winter lasts and radio continues as the chief source of entertainment we hope ASCAP remains off the air and that BMI, Inc., continues its efforts to revive old songs and give ambitious song writers an opportunity to produce melodious songs of merit.

May we suggest that BMI consider adaptations of Negro spirituals? Some like "He Rose From the Dead" are delightful. Surely ASCAP has no monoply on folksongs of America.

CHARLES P. BEAZLEY.

Lynchburg, Va., Jan. 22.

He Won't Listen

To the Radio Editor:

In regard to the dispute between the radio chains and ASCAP, I am becoming annoyed tuning in my radio to programs and having to listen to the tunes that the networks call music.

Regardless of who is in the right I think that the chains should not deprive the public because of their inability to come to terms.

Because of the music on the radio today I have stopped listening to programs devoted to music. Until we get some "listenable" music I'm not listening.

HERBERT FRIEDMAN.

New York, Jan. 23.

A Champion for "Jeannie"

To the Radio Editor:

Although these are not the most important things of the day, still they are little things which we appreciate. I think the arrangement of concert programs in one complete box in the Sunday radio section is a great help to those of us who are not greatly concerned with the latest in "bogey-wogey" music.

I think that while the dispute between the broadcasting stations and ASCAP is not an unmixed blessing, it does give us a chance to hear a good deal better music and some of the old songs, even though some scoffers say that "Jeannie With the Light Brown Hair" has been sung so many times lately that the name should be changed to "Jeannie With the Light Gray Hair."

BENJAMIN BOGIN.

Springdale, Conn., Jan. 20.

Solace Found in a Record Player

To the Radio Editor:

After listening to a few of the post-Jan. 1 radio programs I feel certain my radio will not give me the pleasure it once did. The "Battle of Music" is on and I see by your paper that no negotiations are in the offing.

It's evident that the radio advertisers as a group have broken faith with the millions of day-in, day-out listeners. The people who absorb their "commercials" expect nothing in return in excess of a program that is honestly "the best we can offer."

But after all John Public doesn't have to have the best. He'll take what's given him and like it. "The regular listener will listen anyway," is radio's attitude. Well, here's one listener who will not listen anyway! My little portable record player is luckily one of the electric kind.

HAROLD H. COOK.

Rego Park, L. I., Jan. 19.

Bystander
Des Moines, Iowa

WILL NEVER SWING CLASSIC MUSIC, DECLARES BASIE

JAN 16 1941

New York—"They're desecrating America's beautiful old melodies and favorite music!"

That's what Count Basie, the sepian "Jump King of Swing," charges is being done by the nation's swing bands.

"Now that ASCAP's modern music has been barred by the radio networks," explains Basie, "the bands must turn to the old public domain music for their swing material."

"Consequently radio audiences are hearing over and over again swing versions of beautiful American folk music such as the Stephen Foster works and numerous other compositions, scored in their original form to millions of people."

"Mine is an out and out swing band," declares Basie, "but I'll no go on the air if I have to resort to these beautiful compositions for my swing material."

"I've never had to swing the classics or these old melodies and I never will! I'm not taking the part of either ASCAP or the radio networks. I just want to see the whole mess straightened out so that we leaders of swing bands can go back to our normal course of events!"

Basie explains that it is not the fault of the band-leaders that they are reviving the old music in swing-time. He opines that the current mix-up forces them either to do this or not go on the air.

Greenville, S. C. News
January 31, 1941

MRS. JOHN BATEMAN SPEAKS AT MEETING IN COLUMBIA MONDAY

Mrs. C. C. Withington Is Heard In Group Of Negro Songs

Monday afternoon the Afternoon Music club of Columbia, met in that city at the home of Mrs. Lafayette Strasburger, president of Music clubs. This was the annual federation day meeting.

Mrs. Patrick H. Nelson, president of the Afternoon Music club, opened the meeting, and dispensing with roll call and minutes, she welcomed the guests of the day and then turned the meeting over to the program leader, Mrs. Carl Summer, a past president of the federation. Mrs. Summer presented an all-American program.

Mrs. Nelson then asked Mrs. Strasburger as president of the South Carolina federation to introduce the guests of the afternoon. She then presented Mrs. John H. Bateman of Greenville, who is South Atlantic president of the federation.

Mrs. Bateman gave an inspiring talk. She stressed the value of a large organization such as the National Federation of Music clubs with its nation-wide object of fostering all that is of the highest standard in music. She especially mentioned the great work the federation has been able to accomplish in one young artist field. She said that South Carolina is fortunate this year in being able to sponsor a number of concerts in different cities, by Samuel Sorin, winner of the Young Artists National contest in 1939. This brilliant young pianist has been adjudged by nationally outstanding musicians as one of the finest young musicians in the country today and such a musical personality as Sokoloff has acclaimed him a profound musician. Samuel Sorin will be heard in Columbia February 18, it is announced. His concert is being sponsored by the Junior Music club of Columbia, which is the oldest federated junior club in South Carolina.

In summing up her talk Mrs. Bateman urged federated club members to continue to hold their musical banner high, and to individually as well as through their clubs, give all possible aid in keeping all that is best in music through this dark period in the world's history. This is now America's appointed task and it is through one concerted action of music lovers that this may be accomplished.

Mrs. Bateman then introduced Mrs. C. C. Withington of Greenville, who sang to her own accompaniment three negro folk songs, "Ballad of the Boll Weevil" (Lomax), "A Gang Song" and "Dese Ole Dry Bones" (the two latter songs arranged by Mrs. Withington). These numbers were heard with much interest, and were an appropriate addition to the all-American program.

Mrs. Nelson thanked the guests for the inspiration they had given those present, and invited everyone to have tea which was poured by Mrs. J. Frost, past president of the South Carolina Federation of Music clubs.

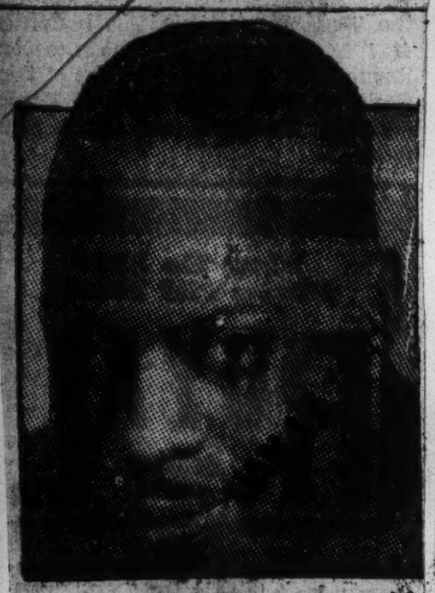
Mrs. Strasburger and the Afternoon Music club were hostesses and assistant hostesses were Mrs. Carl Summer, Mrs. W. T. Gannaway, Mrs. Edward T. Gavin and Mrs. D. A. Pressley.

40a-1941

Tribune
Philadelphia, Pa.

IT COST BASIE $20,000 TO BUY HIS CONTRACT

JAN 16 1941



COUNT JAN 16 1941
has decided not to break up his band since he was able to buy up his contract from his former booking agents.

Had Threatened To Disband His Orchestra

NEW YORK—It seems that Count Basie won't break up his orchestra after all. The Count and his former employers, the Music Corporation of America, have gotten together and severed relations legally, if not amicably.

Basie and MCA have been feuding for the past several months over the matter of the Count's bookings and earnings.

The orchestra leader declared that while he did a lot of business last year so many of the engagements made by MCA for him included long jumps and one night stands that all his earnings were cut down considerably. Meanwhile MCA was making some $23,000 in commissions, a little expense. JAN 16 1941

When the situation came to a head the Count asked MCA to release him from his contract and let him go out on his own. MCA refused and it was then that Basie threatened to close up shop and break up his band.

During the interim he has been making contact with Benny Goodman and there were rumors that he would join the King of Swing's crew as a soloist at the piano.

Meanwhile MCA was going thru routine steps in making engagements for Basie which he refused to accept and go through with. When this happened MCA had a change of heart and decided it would sit down with Basie's representatives and talk things over.

The upshot of this was that the Count paid MCA $20,000 for his contract and broke all connections with the booking agency.

Having thus gained a new lease on his musical life Basie and his band will once more hie out into the hinterlands distributing swing and hot jazz to the populace.

He will be represented in his booking by his personal managers and will thus be in a way to hold on to much of the money he earns.

His band covers plenty of miles in its travels and meet up with some amusing situations.

For instance, last summer he played a town in Mississippi and the dance was held at the local ball park. An improvised platform was placed in the infield and the audience enjoyed the music of Count while slapping at mosquitoes.

Afro-American
Baltimore, Maryland

Clyde Barrie in Debut Recital

JAN 4 - 1941

NEW YORK—Clyde Barrie, the baritone, who is rounding out his fifth year as a soloist with the Columbia Broadcasting Company, inaugurated his career as a concert singer, Sunday night, from the Town Hall stage.

Grace Moore, the opera diva, and Erno Rapee, director of the Radio City Music Hall Orchestra, were among those who have wished him good luck.

As a staff artist with CBS, Mr. Barrie has had the advantage of appearing in more commercial programs than any other artist of his race.

Included among them were the Heinz "Magazine of the Air," the Maxwell House "Showboat," and the Edison "New York on Parade" programs.

He has been starred on the Chrysler amateur hour, the Hammerstein Music Hall broadcast, and in one of the "Pursuit of Happiness" series.

In 1937, he wrote and narrated "The Story of the Spirituals" for the CBS workshop of the air, and a few months later served as soloist and master of ceremonies for the CBS "Americana" program. He specializes in German lieder and has a repertoire of close to 2,000 songs.

Black Dispatch
Oklahoma City, Okla

Among Negro Musicians In 1940

JAN 25 1941

By Orrin Clayton Suthern, II for ANP

TALLAHASSEE, Fla. — With the advent of the war in Europe most of the musical Spas on the continent have been closed, and in many cases, closed forever. The great artists of the old world have sought refuge forcedly or voluntarily in these United States of ours and while we are happy that this country stands as a never failing symbol of tolerance and understanding, good fellowship and friendliness among all peoples, especially those of artistic worth, still we are not likely to realize that this influx of foreign talent, this immigration of white skinned artists, is to make the road of the American artist more beset with difficulties, and in the case of the American Negro, is to push his chance for recognition further and further down.

Tre Negro musician will now find that in addition to competing with his own American brothers (and how much better, how much more superior than they he must be to get even slight consideration' but now the cream of European musical world is dumped directly before him. What a challenge, and what an opportunity. In revi wing the highlights of the music world we are distinctly encouraged by the recitals and concerts we have heard and have had reported by authoritative sources.

Last year Marian Anderson held undisputed the position of first lady of song. This year with no dimming of the Anderson light on the musical horizon comes the glorious voice of Dorothy Maynor, to make two brilliant planets gleaming side by side in the musical firmament, Miss Maynor, dubbed by many authoritative critics, the American "Flagstad" has tread the way Miss Anderson trod and while she has not yet sold out Carnegie hall for successive concerts, she has filled Town Hall again and again; and, like Miss Anderson, has been invited to fill the all-important post as soloist for the Ford Symphony orchestra. We are justly proud of their achievement.

A commendatory nod must be given to others in the vocal field, for which such competition, theirs is a difficult goal to acrieve.

Louise Burge, whom some entitle the "coming Anderson", won much honor and acclaim for her appearance in the famed Lewissohn stadium concerts last summer, and much prestige for her recital work in Chicago and New York City. Aubrey Pankey after several years study in Europe was heard to great advantage as one of the guest artists at the Chicago convention of the National Association of Negro Musicians. Likewise he was the baritone soloist for the November 10 concert of the New York Civic orchestra.

Todd Duncan continued to commute between Howard university and the New York stage where he is now appearing in "The Cabin in the Sky" starring Etrel Waters. A new voice to be watched and encouraged is the baritone of Joseph Cole of Chicago and Detroit. A new tenor who has received favorable notices is Charles Holland, now of New York. He is also to appear in a small role in a cinema production which will star Frank Morgan.

Among the pianists a new "wizard" of the keyboards is prophesied in the person of 17 year old Eugene Gash of Denver. His playing with the Civic orchestra of that city won decided approval from the critics there. Later, in New York the daily papers and the Musical Courier reiterated that opinion. Carol Blanton of Dillard university is the first person, white or colored, to take her master's degree from the Juillard

to her former position in the South and we shall begin to hear more of her in the recital field this pear. Another pianist of worth, a brilliant executant who has continued to carve a niche for herself, is Jean Coston, formerly of Howard university and of Spelman college. Miss Josephine Harreld has by far covered more territory in her recital tours of the last few years than any other of the pianists. Since many of her recent concerts are repeats, this fact alone should speak for itself.

The organists mentioned last year have moved ahead steadily. Curtis Mayo, after having received his masters degree from Oberlin college in June, accepted the position of organist and choirmaster at St. Augustine's college in North Carolina. Julius Carrol has gone to New York at the rebuilt St. Martin Episcopal crurch and has distinguished himself by building a fine choral group there. Mr. Suthern enjoyed a fine tour in the spring the highlights of which were recitals at Carnegie hall, Pittsburgh, and the New St. Pauls, Flint, Michigan. After the organ at St. Tromas' Chicago, was rebuilt and installed for the Palm Sunday service, Mr. Suthern invited Mr. Mayo to come over from Oberlin to give the dedicatory recital. Later in the summer he accepted a call to Florida A. and M. college at Tallahassee, where he is now head of a music department of five persons. Mr. Van Whitted of St. Marks church, New York, has been busy promoting choir and chorus festivals among the New York music lovers.

The present unrest between the ASCA and the BMI will affect a number of our first rank composers including Florence Price, Dett, Clarence Cameron White, William L. Dawson, William Grant Still, and on the popular world of song and dance, and a great contributing factor to the growth of modern American music in the classical idiom will be denied to the listener on his radio. Thus since ASCAP caters to the established composer of worth and reputation, much, if not the most of the best in music today, will be cut off from our ears. Now that the federal government has stepped into the picture we hope that the outcome wil be ine which will benefit both the public and the composer.

August of the year saw the National Association of Negro Musicians meet in convention in Chicago. This meeting was distingushed by the presence of many of the leading musicians of the race among them being R. Nathaniel Dett, Wm. L. Dawson, Florence Price, Camille Nickerson, Kemper Harreld. Most encouraging too was work of the children's division and that of the young folk. Encouraging too, was the presence of many fine ensembles, one under the direction of Hartfield Holloway of Detroit stands out particularly in our memory. The enthusiastic leadership of Mary Cardwell Dawson was continued for the ensuing year with the convention site being designated as Pittsburgh, the home of the president.

The Association of Music Teachers in Colored Schools met at West Virginia State college and had Carleton Sprague Smith as the guest speaker and Marian Anderson as the concert feature. Fred Hall of Dillard University is the president of this enterprising group which numbers among its members most of the musicians in the souHthern schools & colleges.

An interesting observation of the results of the All American Youth orchestra formed by Leopold Stowkowski was that out of all the United States one Negro, a trumpet player from Detroit was selected to be a member of this body.

Both Clarence Cameron White, and Florence Price enjoyed the expedience of having their orchestra compositions played by outstanding orchestras this season. Mr. White's "Suite on Negro Folk Themes" was played by the Fort Wayne Civic symphony and the Reading Symphony orchestra under the direction of Hans Kindler played his "Dawn" and "Jubilee." The Michigan Civic orchestra of Detroit played Mrs. Price's Concertos for Piano and orchestra with the composer as soloist. Both R. Nathaniel Dett and William L. Dawson have had their music played as features of the American Composers program of the leading networks.

The Musical Artists Bureau, under the direction of Gladys Herst Edwards of New York City, was the only Negro bureau listed in the official edition of the Musical Courier which was published February 15.

In our schools a few movements have taken place with J. Harold Brown leaving Florida to take over the music at Southern university, and with Orville Moseby of Southern going to Tougaloo, Miss. The Morehouse ensemble under the direction of Kemper Harreld distinguished itself in a northern and eastern tour as has the male group of Johnson C. Smith university under the able conducting of David Carrol. In the West at Wiley college, Wm. Henry Smith, formerly of Olivet Baptist church in Chicago, has a choral group regularly appearing on the air. Under the direction of Wm. L. Dawson, the famed Tuskegee choir made two important nation-wide broadcasts sharing the program, in one case, with Marian Anderson. Also on the air are the ensembles of A. and T. college, Greensboro, under the direction of Warner Lawson, and the Florida A Capella choir under the conducting of your writer.

The artists' concert at the N. A. N. M. meeting was an interesting medley of assembled talent. Possible the outstanding feature was the appearance of the youthful two piano team of George Pierson and Ethel Love from Kansas City. Their playing is a distinct inspiration and a challenge. Etta Moten, the glamorous songstress of stage and radio fame, colored the program with her interesting interpretations of the classics and spirituals. Of Aubrey Pankey's contribution much has been written and ypur columnist shared the program by playing a group of organ selections on the large organ of the Metropolitan Community church, where J. Wesley Jones, the director of music, has just completed 20 years of service.

Thus. tho it seems but yesterday, another year has been completed and again it is our pleasure to tender to all herein mentioned and to all those overlooked thru no error of ours except that many a rose blushes unseen and too little publicity attends many of your efforts—best wishes for a prosperous New Year in your musical endeavor.

Chicago Bee
Chicago, Illinois

ONLY NEGRO GIRL IN SONG CONTEST WINS

MAR 2 1941

Chicago producer of some of the world's foremost singing stars, may be harboring another Marian Anderson.

The discovery was made wnen six final contestants, chosen from more than a thousand applicants, sang before a capacity audience at the Chicago theater to determine which of them was to be selected to sing at a Balaban and Katz theater for one week at a salary of $100.

Despite the fact that the six girls were all in remarkably good voice, the audience — whose applause determined the winner — voted overwhelmingly for Miss Harriet Griffin, 20, 4649 North Wontbrop, only Negro girl to place among the finalists.

Other Finalists

Other finalists were Elaine Caravelli, 1049 Webster; Regina Verna, 1211 N. La Salle; Ruth Lauber, 3232 W. Division; Maria Karelas, 5809 Winthrop, and Lillian Chaisms, 5704 Kedvale. They and Harriet Griffin were sole survivors of elimination auditions conducted since Sunday by orchestra leader Phil Spitalny and Balaban and Katz talent scouts, who heard the voices of more than a thousand applicants during that period.

Miss Griffin, who graduated from Senn high school in 1940, is no musical tyro. During her high school career she was a member of the school's glee club, and sang on a number of amateur shows aired over local stations.

Won Scholarship

As the result of one of her amateur show appearances four years ago, she was awarded a vocal scholarship in a Loop music school. Recently the scholarship was expanded and she is now studying piano.

At present unemployed, she is devoting most of her time to furtherance of her vocal studies. Her ultimate ambition is to be "a concert singer like Marian Anderson", although she says her teacher does not yet believe her voice is sufficiently matured to make her professional concert debut feasible

Knoxville Tenn Journal
February 9, 1941

Negro Chorus Planned Here

Whether Dr. Clarence Cameron White, music specialist for the Colored Bureau of the National Recreation Association, New York City, will be invited to develop a Negro community chorus in Knoxville next fall, will be decided at a meeting of organizations affiliated with the Negro Recreation Council at the Negro Public Library at 7 p. m. Feb. 21.

Plans for the meeting were announced yesterday by John Gronseth, Knoxville recreation director, as a result of a meeting of the executive committee of the Negro Recreation Council Friday night.

Gronseth said all 21 organizations affiliated with the Council would be asked to send representatives to the meeting. Dr. White would spend between three and four weeks in Knoxville next October to organize the chorus and to develop leadership so the chorus would be able to carry on.

Nashville Tenn Tennessean
February 2, 1941

Negro Contralto to Present Recital Program at State College

A program ranging from the classics to favorite spirituals and popular songs will be presented by Etta Moten, nationally-known Negro contralto, in a concert Friday night at 8 o'clock in the Tennessee State College Auditorium.

A portion of the concerts's proceeds will be contributed as payment for treatments at Meharry Medical College's tumor clinic, it was announced by officials of the Negro Women's Field Army for Control of Cancer, which is sponsoring the concert.

Tickets for the concert are now on sale at Strobel's Music Shop, 29 Arcade, and at Brown's Price's, Cotton Brothers and People's Pharmacies.

Tuscaloosa, Ala., News
February 16, 1941

Negro City Schools Win County Singing Contest

The Industrial High School won first place in the Tuscaloosa County-wide songfest held at the Tuscaloosa County Training School Friday. Central School won second place in the elementary school contest. This marks the third time that Industrial School has won the high school contest.

The Industrial High Singers are under the direction of Prof. G. R. Washington. The district contest will be held this year in Jasper. Friday's honors will give Industrial High a chance to participate in the district contest. The contest Friday was sponsored by the negro division of the State Department of Education. The Jeanes Teacher, Mattie S. Busch and the County Training School principal were in charge of the affair.

Daily World
Atlanta, Georgia

Harry T. Burleigh Named To ASCAP's Board Of Directors

Is Charter Member Of Composers' Organization

NEW YORK CITY — (SNS) — Harry T. Burleigh, noted Negro composer, has been nominated for the board of directors of the American Society of Composers, Authors and Publishers. Mr. Burleigh is one of eight candidates named for three vacancies on the ASCAP board to be filled by Standard composers. Others nominated are Deems Taylor and Oley Speaks, present board members, and Clara Edwards, Horace Johnson, Geoffrey O'Hara, John Tasker Howard and Harvey Enders.

Mr. Burleigh, who is approaching his 75th birthday, is active as baritone soloist at exclusive St. George's Protestant Episcopal Church in New York City. He was a pioneer in correlating folk music to art music and was instrumental in popularizing spirituals. Among his best known arrangements is that of "Deep River." Best known of his original compositions is "Little Mother of Mine," sung throughout the world by John McCormack.

BORN IN PENNSYLVANIA

Burleigh was born December 2, 1866 in Erie, Pa. His grandfather had been a slave in Maryland; his mother was a college graduate. While singing in Erie churches as a youth, Burleigh won a scholarship in the National Conservatory of Music in New York City. The registrar of the school was Mrs. Frances Knapp MacDowell, mother of Edward MacDowell. Mrs. MacDowell gave Burleigh employment in her office to aid him financially. At the conservatory he studied with many famous teachers, including Antonin Dvorack, with whom a great friendship sprang up.

While singing in the Negro choir at St. Philip's Episcopal Church in 1894, Burleigh learned of a vacancy in the choir of St. George's. Of 60 applicants, Burleigh, the only Negro, was selected. For 25 years, beginning in 1900, he also was a member of the choir of Temple Emanu-El. Burleigh sings in English, Hebrew, Latin, French and German.

The first J. P. Morgan invited Burleigh to the Morgan home each Christmas for years and at his death had left instructions that the baritone was to sing "Calvary" at his funeral. Burleigh performed before King Edward VII twice during a concert tour of Europe. He gave up concert work at 60.

CHARTER MEMBER

Among those first to be impressed by Burleigh was George Maxwell, one of the founders and first president of ASCAP. Burleigh himself is a charter member of the Society. He is meticulous in his manuscript writing and his copy prepared for printers looks almost like copper plate.

Burliegh has an honorary degree of Master of Arts from Atlanta University and of Doctor of Music from Howard University. In 1917, he receied the Spingarn Award for distinguished achievement in music. He has written more than 50 spirituals and the concert arrangements of more than 100. In addition he has composed more than 200 songs. Among his best known numbers are "Jean," "Just You," "The Grey Wolf," "Ethiopia Saluting the Colors," "The Young Warrior" and "The Soldier." He did the settings for "The Five Songs of Laurence Hope."

Washington Tribune
Washington, D. C.

(Special to the Tribune)

PHILADELPHIA—Almost moved to tears, so overcome was she with emotion, Marian Anderson, celebrated contralto, Monday night, received the $10,000 Edward W. Bok Award as Philadelphia's No. 1 citizen for 1940 on the stage of the Academy of Music where she sang her way to countless triumphs.

MAR 2 2 1941

The honor was all the more significant because only two years ago the famous singer was the cause celebre in a case that exploded from Maine to California when the Daughters of the American Revolution—because she is a Negro—refused to rent her their Constitution Hall where she was scheduled to sing an Easter concert.

Mrs. Eleanor Roosevelt was so outraged by the action of the DAR she not only resigned from the organization but assisted in staging a concert on the steps of the Lincoln Memorial, Easter Sunday, 1939.

In one of the most moving addresses ever heard from the stage of the Academy, Miss Anderson told her audience of the "big deep significance of the honor."

Deems Taylor Introduced Her

After Deems Taylor, noted composer, introduced her as the Bok Award Committee's choice, the trim, 39-year-old singer stepped forward on the palm and flower decorated platform dressed in a simple white quilted evening jacket and equally simple white evening gown and said:

"I'm rather afraid that the magnitude of the occasion has taken away any self support. That isn't the word. But it has taken away everything and anything that I hoped to say to you.

"I have known for a short time that I—of all people—have been chosen to receive the Philadelphia Award for 1940. It has made me so full right up to the top that I haven't known what to say.

MAR 2 2 1941

Unable to Sing

"For a time I thought I might sing even one verse of a song. But that, under the circumstances, would not be possible. I am very very grateful. And I realize the big and deep significance of the honor. That it should come to me was not my wildest dream.

"The money ($10,000) shall enable some poor, unfortunate but nevertheless talented people to do something for which they have dreamed all their young lives.

"For charity, a part of it shall go. For education, a part of it shall go. I say to you again, thank you, thank you, thank you."

At that point Miss Anderson was so overcome with emotion she almost gave vent to tears. She regained her composure and continued:

MAR 2 2 1941

"There are some things that women do when things are too much for them, but in the language of the spirittual, 'I've opened my mouth to the Lord, and I shall never turn back; I shall go and see what the end will be.' "

Mother on Stage

On the stage, as Miss Anderson walked out to receive the "bravos" and cheers of the crowd, were 60 distinguished Philadelphia citizens and former award winners, including Dr. Thomas S. Gates, president of the University of Pennsylvania. Also on the stage were Miss Anderson's mother, Mrs. Anna Anderson; her two sisters, Miss Alyce Anderson and Mrs. Ethel DePriest and her husband, James.

The singer received the Box Award for:

"That man or woman living in Philadelphia, its suburbs or vicinity who, during the preceding calendar year, shall have performed or brought to its culmination an act, or contributed a service, calculated to advance the best and larger interests of Philadelphia."

The committee which selected Miss Anderson as Philadelphia's No. 1 citizen was composed largely of persons known as liberals. They are:

Philip C. Staples, chairman; Earl G. Harrison, vice-chairman who presided; Charles G. Berwind, Judge Curtis Bok, Mrs. James Chadwick Collins, Samuel S. Fels, Samuel S. Fleisher, Judge Herbert F. Goodrich, Livingstone E. Jones, Mrs. John Frederick Lewis, Jr., and Mrs. Thomas Raeburn White.

The award is the gift of the late Edward W. Bok who established a trust fund for the purpose.

Here, if ever there was one is a Cinderella story—of the daughter of a laundress who won a Prince Charming. The Prince was Fame. Maestro Arturo Toscanni said of her: "A voice like hers occur once in a 100 years." Sibelius, the great Finnish composer, told her: "The roof of my house is too low for your voice."

MAR 2 2 1941

Sang in Choir

At the age of 6 she began singing in the Union Baptist Church choir. The church financed her early musical education. Early she began learning all four parts of hymns. It was the beginning of her tremendous range. A natural contralto, she often sang soprano, tenor, baritone and bass parts when one of those voices failed to show up. The bass part would be sung an octave higher.

Her big chance came in 1935 when she was selected as soloist with the New York Philharmonic to sing in Lewisohn Stadium. Unknown at the time she won the honor from 300 other competitors.

Later came concerts in Europe and America. She became Philadelphia's contribution to the world of song and in Philadelphia itself the public was no less receptive. Her first concert in the Academy of Music on January 16, 1939 was a triumph. Her first Robin Hood Dell concert on July 18, 1940 broke all previous attendance records. More than 17,000 paid hearers attended.

With her fame went many awards, among them a Doctor of Music degree from Howard University and the Spingarn Medal presented by Mrs. Eleanor Roosevelt at the Richmond NAACP conference.

Journal and Guide
Norfolk, Virginia

Doctor Of Music Degree Conferred

Singer Honored In Hometown As 10,000 Cheer

PHILADELPHIA, Pa. — (ANP) — 10,000 graduates and townspeople cheered to the rafters of Convention Hall when Marian Anderson, famed and beloved contralto, had bestowed upon her the honorary degree of doctor of music by Temple University last week.

MAR 2 2 1941

It was another triumph for the local girl who has truly made good, and who, despite the plaudits of royalty and the heads of nations; despite rise from humble means to a rather comfortable income, has remained sweet and warm-hearted.

For hundreds, nay, thousands of the people stretched out in the indoor arena, nothing was quite important as the time when Gertrude D. Peabody, dean of women, presented Miss Anderson with the award, and when, a few minutes later, the pinkish-colored hood was draped about her.

After noting that Temple University had invited Miss Anderson to accept the honorary degree even before the Philadelphia (Bok) award was voted her last March, Dean Peabody continued in the citation of Miss Anderson:

"We recognize that good citizenship, through full service, can only be attained through development of the potenitalities of the individual. Therefore, we pay special tribute, today, to Miss Anderson's intelligent use of her opportunities for the training and development of her beautiful voice and for the spirit motivating her gracious utilization of the perfected talented.

SYMBOL

"We present her to these graduates as a symbol of the philosophy underlying our university. Probably there are no such possibilities of vocal perfection among these young people but there are hundreds of other human abilities—all of them like Miss Anderson's voice — as useless as Ali Hafed's undiscovered diamonds unless accompanied by vision, determination, courage and plenty of hard work. Miss Anderson's struggle and success is a perfect symbol of the Conwell dream." (Dr. Conwell was founder of Temple University.)

"Her start, like that of Temple itself grew out of the sympathetic support of a Philadelphia church group. From the beginning her voice has been recognized for its sheer beauty. She has won many important competitions. She has sung before world famous people and with outstanding orchestras. She has received most distinguished recognitions, including a degree from Howard University. Her status among musicians can be appreciated by recalling the fact that Arturo Toscanini once said to her that ' voice like yours is heard only once in a hundred years.'

"I am proud, President Beury, to present for the degree of doctor of music, Marian Anderson, artist, citizen, and exemplar of all for which Temple University stands."

GUESTS OF TEMPLE

At this point, President Charles E. Beury conferred the degree, "with all the rights, privileges and opportunities thereto appertaining." Miss Anderson smiled broadly when presented the degree.

Following the ceremonies, Miss Anderson and her mother, Mrs. Anna Anderson were luncheon guests of the trustees of the university, together with other recipients of honorary degrees: John J. Shaw, state director, department of health, who received the degree of doctor of public laws; the Rev. William S. Skinner, doctor of divinity; Charles M. A. Stine, vice-president; E. I. duPont de Nemours and Company; and Dr. Beury, president of the university who retires at the end of this school year.

JUN 2 1941

Present for the ceremonies besides Miss Anderson's mother were her two sisters, Miss Alyce Anderson, and Mrs. Ethel DePriest, who came here from Danbury, Conn.

Among the Negroes in the graduating classes were: Frank A. Reed (bachelor of sacred theology) who won four prizes in the school of theology, and Louise M. Barnes of Chester and Frances R. Walker, who received master of arts degrees in education.

Daily World
Atlanta, Georgia

$1,700 Commission For Marian Anderson Mural Awarded Ohioan

APR 20 1941

Panel Portrays 75,000 Hearing Easter Concert

APR 20 1941

WASHINGTON, D. C.—(SNS)—The $1,700 commission for the Marian Anderson Mural has been awarded to Mitchell Jamieson, 25-year-old Washington artist, Edward Bruce, chairman of the Marian Anderson Mural fund committee and chief of the section of fine arts Federal Works Agency, announced here.

After reviewing the 172 submissions in the anonymous competition conducted by the section of Fine Arts, the jury unanimously selected the Jamieson design based upon the theme of Miss Anderson's concert in front of the Lincoln Memorial on Easter Sunday, April 9, 1939. The mural is to be executed and installed in the Interior Department Building. Members of the jury were Duncan Phillips, Director of the Phillips Memorial Gallery, Washington; Richmond Barthe, sculptor, New York; and the following painters, Gustaf Dalstorm, Chicago; Peppino Mangravite and Isabel Bishop, both of New York.

APR 20 1941

The winning panel portrays the crowd reacting to the emotional impact of Miss Anderson's singing. In the foreground is a view of the mixed crowd of 75000 who thronged the Mall to hear the concert. In the distance, Miss Anderson may be seen standing high on the steps of the Memorial. Behind her looms the brooding statue of Lincoln between towering columns.

APR 20 1941

Mr. Jamieson has painted murals for post offices in Maryland and Ohio. He worked on easel painting projects under the Treasury Art Projects in Key West Florida, and the Virgin Islands in 1936-37. His works have won prizes in Washington art exhibits. In a competition held at the Museum of Modern Art in New York by the newspaper PM, he won a $100 prize for journalistic drawings. He has also done illustrations for fortune Magazine. A native of Maryland, Mr. Jamieson studied at the Abbott School of Fine and Commercial Art.

The mural which will be 6 feet 10 inches wide and 12 feet 6 inches high will be installed on the west wall of the first floor corridor of Interior Building, space having been made available for it by Secretary Harold L. Ickes who sponsored the Easter Day concert.

APR 20 1941

In order to commemorate the concert, a committee of distinguished citizens of both races was organized under the chairmanship of Mr. Bruce. Contributions of the mural fund were received by the committee in small amounts from all over the United States. The expenses for conducting the campaign were borne by the committee.

However, technical expenses involved in the installation of the mural and in conducting the contest will come out of the general fund and whatever additional contributions may still be made to the Treasurer of the Marian Anderson Mural Fund Committee, Mr. Jesse H. Mitchell, President of the Industrial Bank of Washington.

Pittsburgh Courier
Pittsburgh, Pa.

Temple University Will Honor Marian Anderson

400

PHILADELPHIA, June 5—Marian Anderson, internationally famous contralto, will receive an honorary degree of Doctor of Music from Temple university at its commencement exercises June 12.

A native of this city, Miss Anderson received its highest honor, the Bok Award of $10,000, last month as being the most outstanding citizen. Notwithstanding that Temple is a mixed university, this will mark the first time that a colored artist has been so honored.

Afro-American
Baltimore, Maryland

Marian Anderson Lauded as She Gets High Honor

Lauded for her contribution to the spiritual and cultural life of America and a credit to her race, Miss Marian Anderson was awarded an honorary degree of doctor of music before 12,000 persons during the fifty-fifth annual commencement of Temple University in Convention Auditorium on Thursday.

She is the first colored person to be signally honored by the university and received an ovation during the conferring of the degree and later during the academic procession from the huge building. Seated among the guests was her mother, Mrs. Anna Anderson, who has watched her metoric rise from a choir singer to world acclaim.

Among Six Honored

Miss Anderson was among the six persons awarded honorary degrees including Dr. Charles E. Beury, retiring president of Temple; the Late John H. Smaltz, chairman of the Temple board of trustees; Dr. John J. Shaw, director of the State department of health; William S. Skinner, pastor, First Presbyterian Church; Charles M. A. Stine, vice-president of DuPont Company.

A native of Philadelphia, Miss Anderson was awarded an honorary degree by Howard University, last year. A graduate of the South Philadelphia High School for Girls, the singer was recently awarded $10,000 and the Bok Award, as the city's most outstanding citizen.

14 Others Honored

Colored students receiving degrees were: the Rev. Frank A. Reed, Francis R. Walker, Louise Barnes, Lafayette Powell, Percy Will Williams, Martha A. Manning from graduate schools.

Those receiving under graduate degrees were: Julia A. Smith, Betty Fearonce, Herschell Griffin, Walker Parker, Helen C. Cuyjet, Robert Smith, Orietta Johnston, Henry Nicholas, all of Philadelphia.

Daily World
Atlanta, Georgia

Marian Anderson Gives $10,000 In Scholarships

40A

MEMPHIS, Tenn.—(SNS)—Miss Marian Anderson, celebrated contralto who will fill a scheduled engagement at Ellis auditorium this coming Wednesday, October 29, emphasized music scholarships she is giving to young race women in need of financial aid to develop their talents, during a brief layover in Memphis Sunday morning of this week while en route to Jackson, Mississippi for a concert.

She was met at Union station by Mrs. Martha Angier, 1324 Herbert Avenue, sponsor of the Marian Anderson concert. Mrs. Angier presented Miss Anderson for the first time to music lovers of the Bluff City in March 1939 over two years ago.

OCT 27 1941

The noted artist was inspire to aid young women of her race a indication of the success she ha achieved in the field of music i spite of handicaps. Her early b ginning was in the choir of h father's church in Philadelphi her birthplace. She recalled t encouragement and assistance giv by the People's Choral Society Philadelphia and later her oppo tunity to study under Giusep Boghetti and abroad.

Purpose in life is the major fa tor, Miss Anderson pointed ou "The great need of young Amer cans today", she declared, "is become definitely set on a sing objective."

"Even in the first grade, if t next room was having a singi lesson I never knew what n teacher was talking about".

New York Age
New York, N. Y.

JAN 4 1941

Named One of America's 10 Leading Women



Miss MARIAN ANDERSON, world-famous singer, was named one of America's 10 outstanding young women for 1940, by a committee of educators, headed by Dean Helena B. Watts of Webber College, which met in Babson Park, Fla., on Saturday.

Washington Tribune
Washington, D. C.

JAN 4 1941

Marian Anderson Named One of America's Ten Leading Women for 1940

Marian Anderson, world-famous contralto, Saturday was named one of the ten outstanding young women of America for 1940 by a committee of educators, headed by Dean Helena B. Watts of Webber College at Babson Park, Fla.

Though the committee set no age limit, none of the young women is more than 40. Practically all of the young women had achieved recognition in their separate fields before 1940 but have added to their previously won laurels during the year.

The complete list follows:

Mildred H. McAfee, president of Wellesley College, sociologist.

Helen Hayes, actress.

Clare Boothe, playwright and author.

Marion Janet Harreon, member of the United States Board of Tax Appeals.

Marian Anderson, singer.

Annie Lindbergh, flyer and writer.

JAN 4 1941

Helen Flanders Dunbar, physician, psychiatrist, member of Columbia University faculty, fellow of American Medical Association fellow of American Psychiatric Association.

Deanna Durbin, motion picture star.

Carson McCullers, author.

Alice Marble, business woman tennis star.

Afro-American
Baltimore, Maryland

MAR 29 1941



It was a proud day for Marian Anderson, well known singer, when she was presented the $10,000 Bok Award as Philadelphia's Citizen No. 1, March 17. Yet, a prouder day for her mother, Mrs. Anna Anderson, who is getting a kiss from her famous daughter.

Journal and Guide
Norfolk, Virginia

JAN 4 1941

Marian Anderson Among Ten Outstanding Women

BABSON PARK, Fla. (ANP) —Marian Anderson, world famous contralto, was named among the 10 outstanding young women of America for 1940 who were chosen last week by a committee of educators headed by Dean Helene B. Watts of Webber college.

Miss Anderson was the only singer on the list which included two actresses, a college president, three authors, a physician, a tax expert and tennis star, all of them born since 1900.

Daily World
Atlanta, Georgia

"Not Even On Her Tin-Type"

The refusal of a painting of Marian Anderson, celebrated colored contralto by the Corcoran Galleries in Washington City, is evoking quite a sensation at this time. It will be remembered that in the same city Miss Anderson was refused Constitution Hall for a recital by a group styled as sponsors of our democracy and daughters to keep green the memories of those who fought and lived and those who fought and died that their children might inherit the cherished liberties that we now enjoy. The painting was done by a Mr. Miltsner, himself an artist of renown and according to his own testimony, the best of his works shown in many parts of the globe.

It is apparent that those in charge of exhibits contend that the work is not up to the standard. It is also stated that they have shown in this gallery Negro subjects: that color has nothing to do with art and the subjects are accepted on their merit.

MAR 2 - 1941

While we are not specialists on strokes and line scheme and color harmonies and would not for anything set ourselves up as a judge, directing a committee on art as to what is meritorious, we do assert that in many places where we have seen subjects of art exhibited of black folks in white galleries these subjects comprise largely of old broken down Negro men with long white beard, white hair or bald, with shabby dress and the meekness of dumb animals. On the other hand we saw at an art exhibit an old woman with red bandanna tied about her head with white teeth protruding from her thick greasy looking lips.

All in all we have not been able in our rambles among art exhibits to see the deep study pose, indicating the thinker, the sane and sturdy pose betraying a sense of aesthetic inhibitions as might harmonize with the face and form of the dreamer.

MAR 2 - 1941

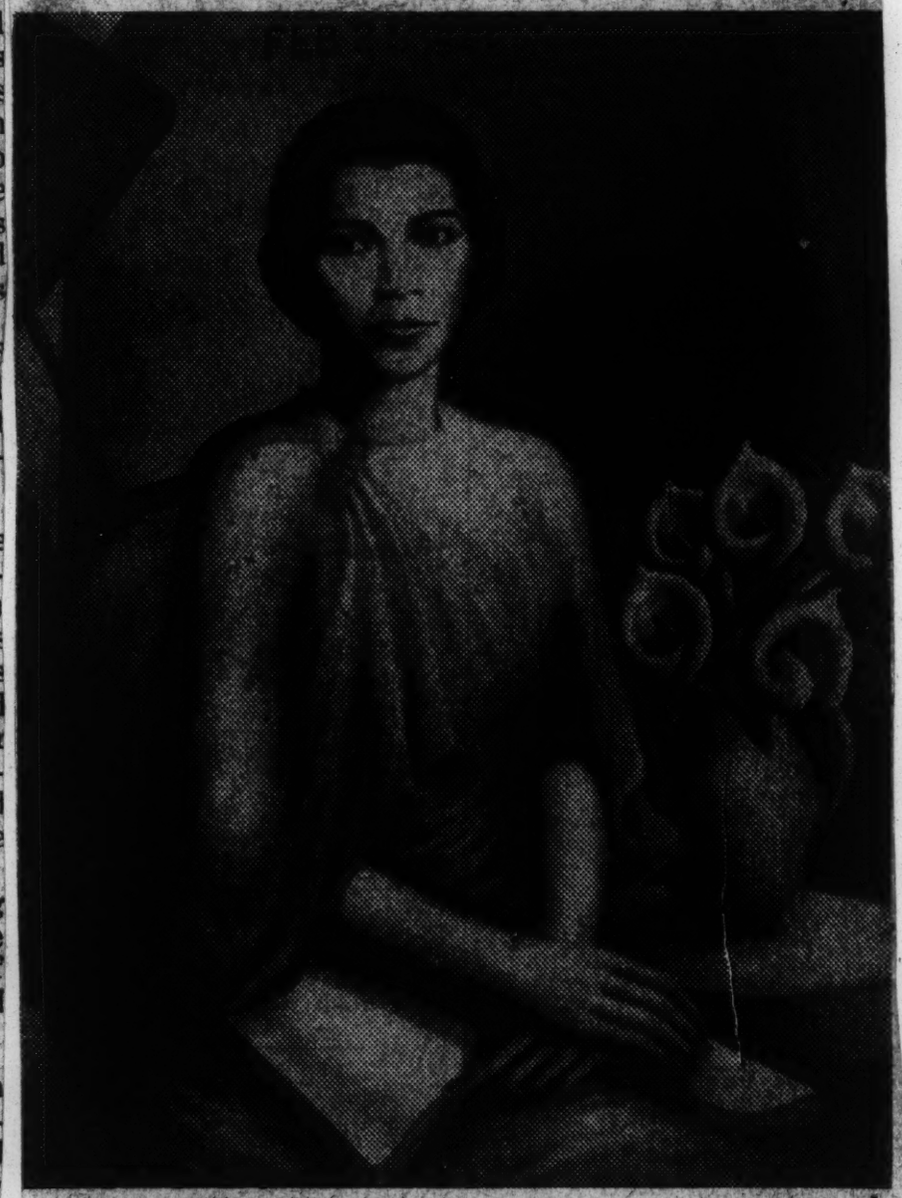
It is no uncommon thing to see colored subjects on highly decorated post cards in the cottonfields picking cotton, groups of little pickaninnies eating watermelon or still groups of young men behind a barn throwing dice. In many of the advertisements of the day colored subjects are used in all their arrays of dialects, in old bonnet or servant's livery in order to get the idea over.

Once upon a time, this writer with a white executive was waiting to go to the funeral of a respected colored employee working in a system under this white employer. After the taxicab arrived for us, the courteous driver, anxious to make the trip, after seeing there was a colored subject also, got out and stepped to the starter's desk and made a telephone call. Returning he stated that he could take both of us provided the colored subject would borrow and wear a white coat.

Maybe if Mr. Meltsner had painted Miss Anderson with a white collar and bandanna on her head, he might have gotten his subject over.

Daily World
Atlanta, Georgia

Even Her Picture Is Barred



NEW YORK CITY—Racial prejudice may have something to do with the failure of the Corcoran Gallery in Washington, D. C., to invite Paul Meltsner, internationally known painter, to show this portrait of Marian Anderson, Negro contralto, Mr. Meltsner believes. His paintings have been invited in the past, and many of his pictures hang in prominent galleries all over the world, but the committee, after viewing this portrait, failed to issue an invitation, though he feels this his best work to date.—(Acme).

Birmingham Ala. Age Herald
February 11, 1941

D. A. R. Changes Its Policy

Two years ago, a nation-wide furor was stirred when the doors of Constitution Hall, a building in Washington owned by the D. A. R., were closed to a concert by Marian Anderson, Negro singer. Eleanor Roosevelt joined in the protests, and emphasized her stand by resigning from the organization.

Recently, the program of a pre-inaugural concert at the same Constitution Hall included the Golden Gate Quartet of Negro singers. There was no controversy about it, nor was there any mark of condescension. In a program of representative American stars from the stage and concert hall, the Negro quartet fitted in as a matter of course the distinguished audience gave its members repeated curtain calls for their singing of "Noah" and "The Gospel Train," just as it applauded Ethel Barrymore, Raymond Massey, Charlie Chaplin, Nelson Eddy, Irving Berlin and Mickey Rooney.

The change in Constitution Hall's policy is all to the credit of the D. A. R., particularly to the credit of Mrs. Roosevelt and other members who protested against the organization's astonishing intolerance of two years ago. The change is in accordance with America's democratic rule that an artists, and anyone else, shall be judged on the basis of ability.—The St. Louis Post-Dispatch.

Daily World
Atlanta, Georgia

Say Portrait Does Not Come Up To Standard

FEB 25 1941

WASHINGTON, D. C.—(ANP)—Determined that not even a picture of Marian Anderson shall be shown in a white spot in this city, officials of the Corcoran Art gallery have ruled out an oil painting of the famous colored diva, declaring that it is not good art—and that their act is not one of racial prejudice.

C. Powell Minnigerode, director of the art gallery, refused to permit the painting of Miss Anderson by Paul Meltsner, internationally known artist, to be shown in the gallery's biennial exhibition to be held in March.

Meltsner declared that the barred painting, "rich in color," had been exhibited in New York, where "critics were enthusiastic about it."

Mr. Minnigerode on the other hand charges that it is "perfectly absurd and utterly ridiculous" for Mr. Meltsner to charge the Corcoran Art gallery with "being influenced by race prejudice."

"A portrait of a Negro minister is to be shown as a part of the very exhibit to which Mr. Meltsner charges his portrait was excluded because of race prejudice. Art is a question of good painting, not the subject," he said.

Minnigerode explained that the portrait of Miss Anderson by Meltsner had been examined by Guy Pene DuBois and Russell Coles of New York and by Franklin C. Watkins, of Philadelphia, all nationally known artists and critics, and found it did not "come up to our standard."

FEB 25 1941

"We have exhibited Negro subjects on many occasions, and if Mr. Meltzner's portrait of Miss Anderson had been considered up to standard, we would have been happy to exhibit it," Mr. Minnigerode continued.

Told that Mr. Meltsner was quoted as saying that the Anderson portrait was "the best I've ever done," Minnigerode said, "I am very sorry."

Tribune
Philadelphia, Pa.

"One Of Those Who Serveth"

MAR 20 1941



MAR 20 1941

Public Ledger Photo

Miss Anderson is holding the Philadelphia (Bok) Award, while Deems Taylor, noted musician and composer and consultant for the National Broadcasting Company, who made the presentation, is fingering the check for $10,000, which accompanies the Award.

Tribune
Philadelphia, Pa.

Hail! Marian Anderson
Hail! Philadelphia

HAIL MARIAN ANDERSON!
HAIL THE COMMITTEE OF THE PHILADELPHIA AWARD!

MAR 20 1941

Hail Marian Anderson, because she is a great lady who keeps her feet on the ground. And even when acclaim and honors pour around her deserving head, she remains her own sweet, unassuming self. That is the stuff of which true greatness is made.

We are happy, extremely happy, for Miss Anderson, but we are proud of the Committee which had the courage, the decency, the wisdom and the spirit to transcend custom and prejudices and present the Philadelphia Award to Marian Anderson, the lady with the voice "heard only once in a hundred years."

MAR 20 1941

Philadelphia, staid old Philadelphia, with its prejudices and outmoded customs; Philadelphia, the city of conservatism and often reaction, has risen to new heights in presenting to a colored woman its highest award of honor and esteem.

Philadelphia has started up toward the light of true greatness. Citizens of all races and creeds should be recognized according to their respective abilities. If the award to Miss Anderson means anything, it should be a declaration of a spirit of true democracy.

If it is carried to its logical conclusion, Philadelphia will lead in better racial relationships which will mean as much in the years to come as the Declaration of Independence.

MAR 20 1941

Hail Marian Anderson!

Hail a great city that has taken another step toward freedom and equality for all men!

New York Times
New York, N. Y.

SUCCESS STORY

MAR 19 1941

Marian Anderson's mother studied to be a school teacher. She could not get a position, and after the husband died she took in washing to support her children. As a girl, Marian Anderson did her part. She scrubbed porches. On Monday evening, now a famous singer, she went back to her native Philadelphia to receive the Bok award of $10,000 given annually to the person who has done most for the city during the year. The money will go, she said, to "enable some poor, unfortunate but nevertheless very talented people to do something for which they have dreamed all their lives." An eminent gathering applauded. They were proud, as they had a right to be, of Marian Anderson.

MAR 19 1941

Marian Anderson is an American. She is also a member of the colored race. The only reason why the matter of her race should be important in a democratic country is that it happens to possess exceptional musical gifts. Out of the strains of Africa, as from those of Italy, Germany, Scandinavia, France, Wales and Ireland, often comes a particularly warm sensitiveness to tone and harmony. Marian Anderson has this. She has done much for her own people, but her gifts belong to all of us. With them she helps enrich this generation in our land.

Tribune
Philadelphia, Pa.

Marian Anderson To Spend $10,000 To Help Others

40a

By JUSTICE GAY
(Of the Tribune Staff)

MAR 20 1941

Marian Anderson, world famous Philadelphia contralto, walked onto the stage of the Academy of Music last Monday evening, not to give one of her impeccable recitals, but to receive the Philadelphia (Bok) Award for 1940... The stage had been carefully set. The atmosphere was tense. Deems Taylor, musical consultant for the National Broadcasting Company, who was to present the Award, had toyed with the audience, much as a cat with a mouse.

Audience In Suspense

"The description of the winner of the Bok Award for 1940," he told the audience, "might fit a gymnast, a cook, an evangelist or a poker player,"... and in turn he read a description of each of these types. The audience was restless. "Why doesn't he quit stalling and announce the name?" a lady sitting in back of me asked.

Taylor must have heard her . . . at least, he "quit stalling." Perhaps he himself was tired of the suspense. "Suppose we pull off the false face," he said, "and give a more accurate description of the winner? Well, Toscanini said that she had a voice 'heard only once in a hundred years.' Jan Sibelius, when she visited him in Finland, told her 'The roof of my house is too low for your voice.'"

Cheer Greets Name

And the secret was out. Every music-lover in America knew that Toscanini had paid this unusual tribute to but one singer—Marian Anderson. There was no need for Taylor to call the name of the winner. But he did. "I take great pleasure, on behalf of the trustees of the Philadelphia Award, to present the Award for 1940 to Miss Marian Anderson," he announced.

MAR 20 1941

A mighty cheer shook the house as the contralto coming in from the wings, walked over to Taylor to receive the gold medal and the $10,000 check.

Staid Philadelphia social leaders stood and cheered as the contralto, visibly nervous, waited for the applause to die out. Then she spoke, carefully, slowly. She was, one could see, almost "too full for words." The words which she had no doubt rehearsed over and over again in her mind left her. The Award had "exceeded her wildest dreams" . . . "the money would be used to help the less fortunate" . . . she was "very grateful and terribly appreciative" . . . "There are some things which women do when things are just too much for them" . . . she felt like crying and did not want to do so publicly. . . . "May I, therefore, close with the words of a much-loved Negro Spiritual, 'I've opened my mouth to the Lord, and I won't turn back. I will go, I shall go, to see what the end will be.'"

The Curtis Symphony Orchestra, which had offered two numbers previous to the presentation, played again, but it was an anti-climax.

Kept Secret From Mother

Dressed in a white quilted evening jacket and a white evening gown, Miss Anderson was photographed alone, with her mother, and with Deems Taylor. Her mother did not know that the Award was to be given her famous daughter until Monday, when Marian unexpectedly arrived from Seattle, Washington, where she had sung last Wednesday. She left Tuesday afternoon on a 2.00 P.M. train for Burlington, Iowa, where she appeared in a recital last night (Wednesday).

MAR 20 1941

One of Two Female Winners

Miss Anderson is one of two women who have received the Award in the twenty years of its existence. By some strange coincidence, the other woman was the late Dr. Lucy L. W. Wilson, founding principal of the South Philadelphia High School for Girls, of which the contralto is its most distinguished graduate.

Dr. Marion Edwards Park, president of Bryn Mawr College, who made the principal address on the type of education suitable for women, paid tribute to Dr. Wilson in her closing remarks as a woman of "wisdom, integrity and great faith in human beings."

Before leaving Tuesday, Miss Anderson had received hundreds of congratulatory telegrams, while the telephone rang ceaselessly.

Family Looks On

During the presentation and while Miss Anderson was expressing her gratification at being the winner of the Award, her mother and other members of the family sat in the box usually occupied by them at her concerts. In the party were, in addition to her mother, her sister and secretary, Miss Alyce Anderson; Mr. and Mrs. James DePriest, brother-in-law and sister; Mrs. Jennie Morris, Hubert T. Delany, of New York, Miss Anderson's attorney; and Orpheus Fisher.

The Bok Award

The Philadelphia Award was founded in June 1921, by Edward W. Bok, who created a fund from the annual revenue of which a prize of Ten Thousand Dollars is conferred each year upon that man or woman living in Philadelphia, its suburbs or vicinity, who during the preceding calendar year shall have performed or brought to its culmination an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the center.

The face of the medal is inscribed, "The Philadelphia Award, Founded in 1921 by Edward Bok", while on the other side are these words, "I am among those who serveth," with a space in which the name of the winner is engraved.

Others on the program Monday evening were: Thomas Raeburn White, vice president of the Philadelphia Forum, under whose auspices the presentation was made; and Earl G. Harrison, vice chairman of the board of trustees of the Philadelphia Award, who presided.

The following others have received the Philadelphia Award since its inception:

MAR 20 1941

Leopold Stokowski, 1921; Russell H. Conwell, 1922; Samuel S. Fleisher, 1923; Charles Custis Harrison, 1924; Samuel Yellin, 1925; Dr. Chevalier Jackson, 1926; Rev. Herbert W. Burk, 1927; Eli Kirk Price, 1928; Connie Mack, 1929; Paul Cret, 1930; "Unknown Citizen, 1931; Dr. Earl D. Bond, 1932; Dr. Lucy Langdon Wilson, 1933; Charles M. B. Cadwalader, 1934; Francis Fisher Kane, 1935; George W. Wilkins, 1936; Dr. Alfred Newton Richards, 1937; Dr. Rufus M. Jones and Dr. Clarence E. Pickett, 1938, and Thomas S. Gates in 1939.

Argus
St. Louis, Missouri

SINGER RECEIVES $10,000

MAR 21 1941

To Use For Aid To Race

Named As No. 1 Philadelphian

MAR 21 1941

PHILADELPHIA, March 17.—Marian Anderson, contralto, came back to her native city Monday to receive the annual Bok award of $10,000, and be acclaimed by a distinguished audience in the Academy of Music as the person who had done most for this community during the last year.

Is Applauded

Miss Anderson, who not so long ago was denied permission to sing in Constitution Hall, in Washington, stood on the Academy stage amid a group of lawyers, judges, industrial leaders and educators who applauded loudly as Deems Taylor, the music critic and composer, handed to her the scroll and check emblematic of the highest honor this city bestows.

By receiving it Miss Anderson took her place in a small company that includes Leopold Stokowski, the orchestra conductor; Cornelius McGillicuddy, the baseball manager; Dr. Chevalier Jackson, the bronchoscopic surgeon; Dr. Thomas S. Gates, president of the University of Pennsylvania.

It was the second time that a woman had received the award.

Accepts

MAR 21 1941

Dr. Marion Edward Park, president of Bryn Mawr College, delivered the annual address to members of the Philadelphia Forum and invited guests and then Mr. Taylor stepped forward to praise the voice that has moved listeners in many parts of the world and to make the formal presentation of the award.

Miss Anderson, voicing gratitude for the honor, which she said had been beyond her "wildest dream," told the audience that the money "shall enable some poor,unforutnate but nevertheless very talented people to do something for which they have dreamed all of their young lives."

MAR 21 1941

Miss Anderson's home in Philadelphia is still in a little brick row house at 762 South Martin Street, where she was born thirty-two years ago.

Her father died when she was a baby and her mother, unable to find a school teaching job for which she had trained, took in washing to support her family.

Miss Anderson, at the age of 6, made her first appearance as a singer, joining in "The Lord Is My Shepherd" with one of her sisters at a social in Union Baptist Church here.

Chicago Bee
Chicago, Illinois

Marian Anderson

MAR 30 1941

40a

MARIAN ANDERSON was the recipient of the annual Bok Award. The honor is accorded to a Philadelphian each year who does the most for his community. It carries the added attraction of $10,000 to the person upon whom it is conferred.

If Marian Anderson's voice and deportment have won such honors for Philadelphia as to warrant her being awarded the coveted honor she has done much more for the people of her race. She has represented them in a manner no other person or group of people could have done. She did it without being aware of her accomplishments and without knowing the extent of the good will she was bringing to them. It was that kind of good will that cannot be purchased with money or college degrees or Phi Beta Kappa honors. It can be secured only by those persons who are able to give culture for service that that service may be utilized in making for a nobler humanity.

Marian Anderson is the Negro's leading ambassador who serves her people well. She never protests the indignities that her people suffer or those that she may be forced to undergo. But the best thinking people of the nation out of deference to her take judicial notice of such acts and take action without a demand save for the fact that they love her voice.

MAR 30 1941

When the Daughters of the American Revolution barred her from Constitution Hall she did not protest. She did not have to. She is a singer and confines herself to that role. Those who loved singing saw the connection between singing and democracy as it affects people of Marian Anderson's race. Action started and the nation was soon regretting the embarrassment that Marian Anderson had suffered because of her race.

This generation is blessed with a soul so noble and a voice so sweet as that of Marian Anderson. Her race is prouder of her than the people of Philadelphia.

Marian Anderson is a victor who brandishes no weapons. She is a fighter who wins without raising an arm. She champions the cause of liberty and justice without making a protest or a criticism.

Afro-American
Baltimore, Maryland

Committee Praised on Marian Anderson Choice

MAR 29 1941

PHILADELPHIA — (ANP) — This city unanimously endorsed the high honor paid Marian Anderson by her home town last week, when she was given the much coveted Philadelphia award,, more popularly called the Bok award.

From the 2,000 people present at the Philadelphia forum when the gold medal and $10,000 check were given the world renowned contralto, to the newspaper editors, no voice has been heard that did not endorse th choice of the award committee.

One indication of the temper of the community is shown in the fact that the daily newspapers have all "raved" editorially about the award, commending the committee, and paying the warmest tribute to Miss Anderson as "singer, charming lady, and outstanding citizen."

Miss Anderson has promised to use her $10,000 to help other needy people of talent. Already a generous giver to charity, Miss Anderson last Saturday, before she received the Bok award, contributed $250 to United Charities campaign — the community fund of Greater Philadelphia.

The editorials praising the award appeared in the staid Evening Bulletin, the liberal Record, the Inquirer of wide morning circulation, and the Evening Public Ledger. The editorials were as follows:

MAR 29 1941

"The present award will be widely acclaimed not only because Marian Anderson is great, but also because she had achieved greatness in circumstances of more than usual difficulty. Her thrilling voice was a gift rarely bestowed, but without capacity to persevere in a hard struggle from humble beginnings, the gift would have come to little or nothing. Hers is a well-deserved triumph."

—Philadelphia Evening Bulletin

Honor Well Deserved

"It is sometimes difficult to pick a winner of the Philadelphia award who actually represents the purposes of its founding. That purpose was to honor true Philadelphians who do distinguished service to their city either by their actual work in and for Philadelphia or by increasing its prestige and renown. Few names in vocal music of today are better known than that of the newest winner of the Philadelphia award. It was here she first was taught to sing and from here she made her way to fame."

—Philadelphia Public Ledger

"Philadelphia is proud of this native-born citizen, who so conspiciously represents one of the country's greatest centres of the best in musical performances and appreciation. The Philadelphia award could not have been more fittingly bestowed."

MAR 29 1941

—Philadelphia Inquirer

To Marian Anderson

"Philadelphia is proud of Marian Anderson. And the Record is proud of Philadelphia.

"We are proud not with a vain and foolish pride, but with that deep and humble sense of human values which led Edward W. Bok to establish his famous award, which so often since has prompted bestowal of this hightest of Philadelphia honors without regard to class, race, color or creed.

"In presenting the Bok award to Marian Anderson, the great colored contralto, the award committee honored a woman who truly has honored her fellow citizens and fellow countrymen.

"The fame of Marian Anderson as singer is world wide. In Europe her art is quite as well known as in America, at least in the Europe that was. Yet probably her greatest achievement has been her refusal to permit success to spoil her. The world knows her art; but her family, her friends, her old neighbors, her city knows she has shared her success, shared it simply by and unostentatiously. This too, is a counterpart of greatness.

"It is unpleasant but necessary to the democratic spirit which gives the Bok award to Miss Anderson with the occasion, a scant two years ago, when she was barred by the D.A.R. from Constitution Hall (of all places), in the nation's capital.

Mrs. Roosevelt

"There was a time when such an incident would have passed unnoticed by most; but on that occasion Eleanor Roosevelt, one of the grandest women we know, used the First Lady's prestige to strike one of the most powerful blows against prejudice in all American history.

"The nation learned much that day; and it moved quitely ahead. A sharper understanding of the democratic ideal had been engraved on the public consciousness, to stay.

MAR 29 1941

"Marian Anderson has had many other honors, aside from her concert triumphs, aside from her famous reception at the White House. She has a doctor's degree from Howard University, not to mention the famous Spingarn medal. But we have a feeling she will treasure the Bok award even above these because it comes from the city in which she gained her start, and which has followed her career as it has attended her concerts at the Academy, with genuine interest and understanding.

Blow of Tolerance

"To the committee which made the award, our community's thanks. As so often in the past, the recipient has been representative, each in his or her own way, of the best that comes from a great city. And it is peculiarly fitted that in this era of international intolerance, hatred and tyranny, one more blow should be struck here for tolerance and that birth-spirit of our community, brotherly love.

It is the pride of our democracy that Marian Anderson not only could aspire but achieve the highest honors of our nation and city; and it is our task for the future, for us all, to meet that challenge epitomized in [illegible] Negro spiritual:

MAR 29 1941

O Freedom! O Freedom!
O Freedom, over me!
And before I'd be a slave,
I'd be buried in my grave,
And I'd go home to my God
And be free."

—Philadelphia Record

The Northwest
Enterprise
Seattle, Washington

Marian Anderson Donates Her $10,000 Edward A. Bok Prize To Charity

MAR 21 1941

Philadelphia, Pa. — Marian Anderson modestly accepts the $10,000 award conferred on her Tuesday night, March 18. The world's ranking singer added to her many laurels a gesture to charity as she donated to its cause, the prize she had won for outstanding service to the city of Philadelphia.

The thirty-three-year-old Negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music before a distinguished audience that cheered as she responded, "I realize the [illegible] significance of the honor."

MAR 21 1941

The money, she said, "shall enable some poor, unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives."

The award was established in 1921 by Edward A. Bok for the person who has "performed an act or contributed to a service . . . calculated to advance the best interest of Philadelphia," each year.

Sylvester, Ga., Local
March 27, 1941

NEGRO SINGER WINS
$10,000,000 BOK AWARI

78

Marian Anderson, acclaimed as one of the world's ranking singers pledged to charity and education recently the $10,000 Edward A. Bok award conferred upon her March 17. The Negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music before a distinguished audience that cheered as she responded:

"I realize the big and deep significance of the honor. The money shall enable some poor, unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives."

The award was established in 1921 by Edward A. Bok for the person who has "performed an act or contributed to a service . . . calculated to advance the best interest of Philadelphia," each year.

The Daily Worker
New York, N. Y.

Hypocrisy Over Miss Anderson's Award

MAR 21 1941

• Both the New York Times and the Herald Tribune, in keeping with their hypocrisy, have waxed eloquent over the receipt of the Bok Award in Philadelphia, by the distinguished Negro contralto, Marian Anderson, for notable achievement.

These two organs of capitalist reaction try to create the impression that they are all for the Negro people receiving their just due. But Miss Anderson's remarkable talent has broken through against the national system of oppression for which the Times and Tribune are spokesmen.

In connection with the rights of the Negro masses as a whole, these newspapers stand shoulder to shoulder with the poll tax regimes, with the killers of the anti-lynching bill, with the "defense" program which is driving 15 million Negroes into Hitlerism, poverty and wholesale job-discrimination. No one knows how many Negro youths of Miss Anderson's genius, in the field of art, statesmanship and science have been crushed under the weight of frustration and oppression by the capitalist system of the Times and Tribune.

MAR 21 1941

Not even Miss Anderson is free from the discriminations and indignities imposed upon Negroes in Philadelphia and New York, as well as in Mississippi. The lone Negro Congressman, Rep. Mitchell of Illinois, was thrown out of a Pullman in Arkansas, although he is an elected representative of the people. If horrible things of this sort can happen to such prominent Negroes, what, then, is the fate of average Negro citizens!

The real test of support of Negro rights is in actually fighting for their full citizenship, not empty words. Meanwhile, the system of job-discrimination that thwarts the Negro people extends all the way to editorial and repertorial staffs of the Times and the Tribune.

Amsterdam News
New York, N. Y.

SINGER GETS $10,000 BOK AWARD



MAR 22 1941

Marian Anderson, the world's leading contralto, who received the Bok award of $10,000 on Monday night in Philadelphia, her native city.

The late Edward W. Bok founded the Philadelphia award twenty years ago for presentation to the person who has been adjudged to have 'during the preceding calendar year performed or brought to its culmination an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the center."

With Miss Anderson when she received the award at the Academy of Music were her mother, Mrs. Anna Anderson, and a sister, Mrs. Ethel DePriest.

MAR 22 1941

"The money shall enable some poor, unfortunate but nevertheless very talented people to do something for which they have dreamed all of their young lives," said Miss Anderson in accepting the award.

Tribune
Philadelphia, Pa.

Marian Anderson Donates Cash To United Charities

MAR 19

Marian Anderson, Negro contralto, who received the Bok Award Monday, sent a gift of $250.00 to the United Charities Campaign last week, from Spokane, Washington.

This was announced last Tuesday by Wm. Fulton Kurtz, 1941 general chairman, who pointed out that the contribution was left at Campaign headquarters, 1511 Walnut street, Saturday afternoon by Miss Alice Anderson, 762 S. Martin street, sister of the singer. She explained that the check had been forwarded from Spokane where Marian Anderson had filled an engagement.

MAR 27 1941

Herbert T. Miller, executive secretary, Christian Street YMCA, was the solicitor whose story of the United Charities Campaign, led to Miss Anderson's check.

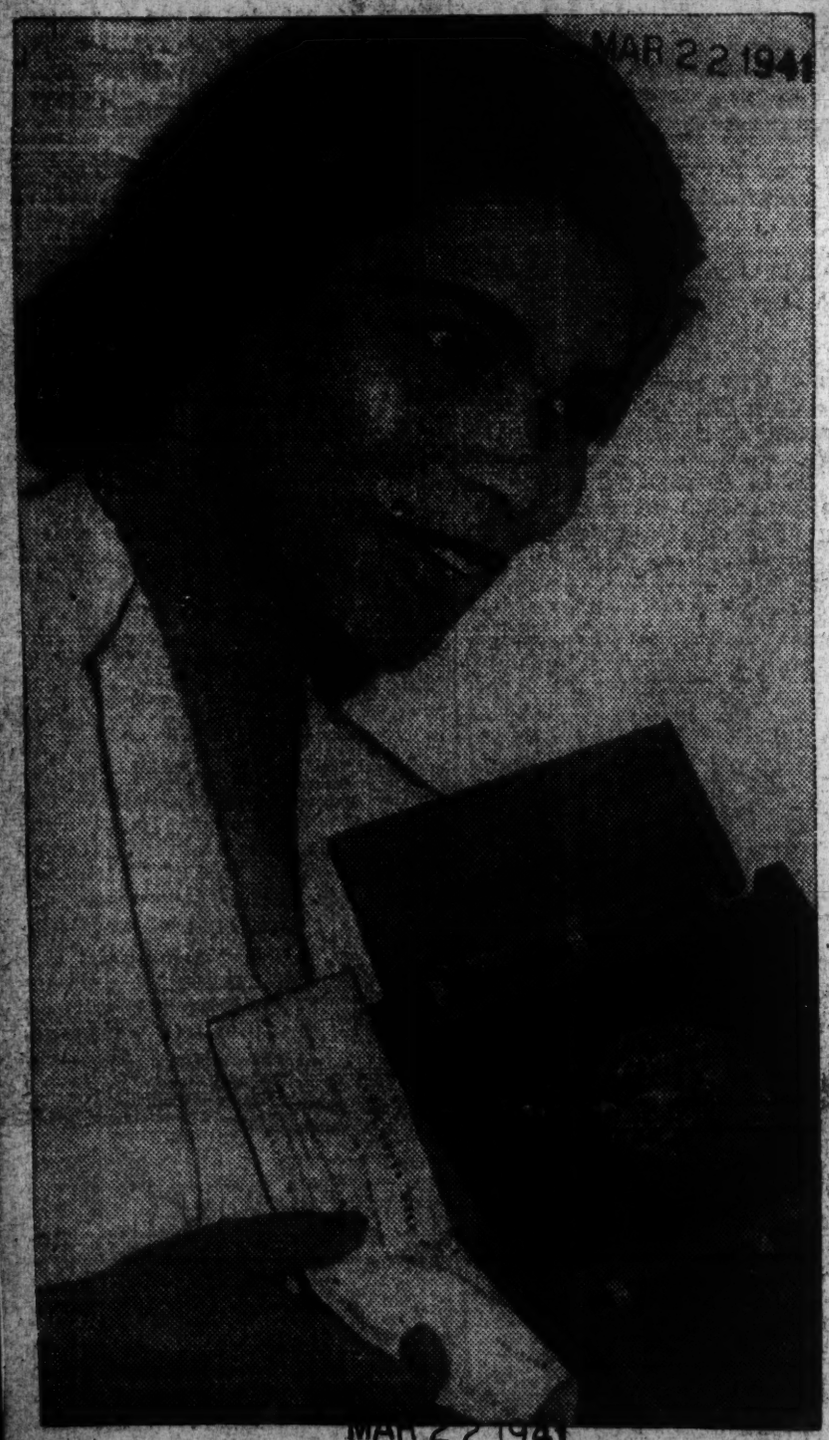
Pathfinder
Washington, D. C.

PEOPLE

Negro singer Marian Anderson, winning the $10,000 Bok Award as the person who has done the most in the past year for Philadelphia, announced that she would turn it over "to assist some poor, unfortunate but nevertheless very talented people" MAR 29 1941 • The Roosevelts made this news: Youngest son John received an ensign's commission in the Navy and will soon report for active duty. Son Franklin D., Jr., resigned his law office job and was ordered into active service as a Navy ensign. Oldest son James, a captain in the Marine Reserve and now on duty, underwent a minor operation at San Diego Hospital MAR 29 1941 • Death Valley Scotty, fabulous desert character, admitted in Federal Court that stories about his secret gold mine were "aboslutely fictitious." He was being sued over a grubstake contract by Julian Girard, New York financier . . . • At a House hearing, Navy Secretary Frank Knox told Representatives: "I wish you were sitting where I am; I would love to give you my job and go back to my newspaper" . . . • Pastor Martin Niemoller, German Lutheran martyr, now in a concentration camp, formally denied stories that he intended to join the Catholic Church . . . • Ginger Rogers, 1940 Motion Picture Award winner, obtains divorce from actor Lew Ayres.

Washington Tribune
Washington, D. C.

Marian Almost Weeps As She Receives Coveted Bok Award



MAR 22 1941

MARIAN ANDERSON
Celebrated contralto shown holding the $10,000 Edward W. Bok Award medal and check presented to her Monday night in Philadelphia on the stage of the Academy of Music as Philadelphia's No. 1 Citizen for 1940. She was almost moved to tears by the honor and said the money would go to help "some poor, unfortunate but talented people." The contralto, you remember, was spurned by the DAR—because of her color— when they refused to let her sing in Constitution Hall three Easters ago.—Photo courtesy Philadelphia Record.

Journal and Guide
Norfolk, Virginia

Home Town Newspapers All Comment

MAR 29 1941

Singer Donates $250 To United Charities

MAR 29 1941

PHILADELPHIA, Pa.—(ANP)—This city and others throughout the nation unanimously endorsed the high honor paid Marian Anderson by her home town last week when she was given the much coveted Philadelphia award, more popularly called the Bok award.

From the 2,000 people present at the Philadelphia forum when the gold medal and $10,000 check were given the world renowned contralto, to the newpaper editors, no voice has been heard that did not endorse the choice of the award committee.

One indication of the temper of the community is shown in the fact that the daily newspapers have all "raved" editorially about the award, commending the committee, and paying the warmest tribute to Miss Anderson as "singer, charming lady, and outstanding citizen.

Miss Anderson has promised to use her $10,000 to help other needy people of talent. Miss Anderson last Saturday, before she received the Bok award, contributed $250 to United Charities campaign—the community fund of Greater Philadelphia.

MAR 29 1941

The editorials praising the award appeared in the Evening Bulletin, the Record, the Inquirer and Evening Public Ledger. The editorials were as follows:

Journal and Guide
Norfolk, Virginia

Miss Anderson To Aid Needy With Prize

MAR 29 1941

Noted Singer Gets $10,000 Bok Award In Philly

(Reprinted from Last Week's Late Edition)

PHILADELPHIA, Pa.—Marian Anderson, recipient this week of the $10,000 Edward A. Bok award for the person who has contributed most in a way "calculated to advance the best interest of Philadelphia each year", announced that the money would be used to further the education of some talented person.

In expressing her appreciation for the great honor, conferred upon her Monday on the stage of the Academy of Music bfore a distinguished audience, Miss Anderson declared: "I realize the big and deep significance of the honor."

MAR 29 1941

The internationally famous contralto told her audience that "The money shall enable some poor, unfortunate, but nevertheless talented person to do something of which they have dreamed all their young lives."

The $10,000 annual award was established in 1921 by Edward A. Bok. Philadelphia is Miss Anderson's home town.

Chicago Tribune
Chicago, Illinois

MISS ANDERSON WILL SING AT BENEFIT SUNDAY

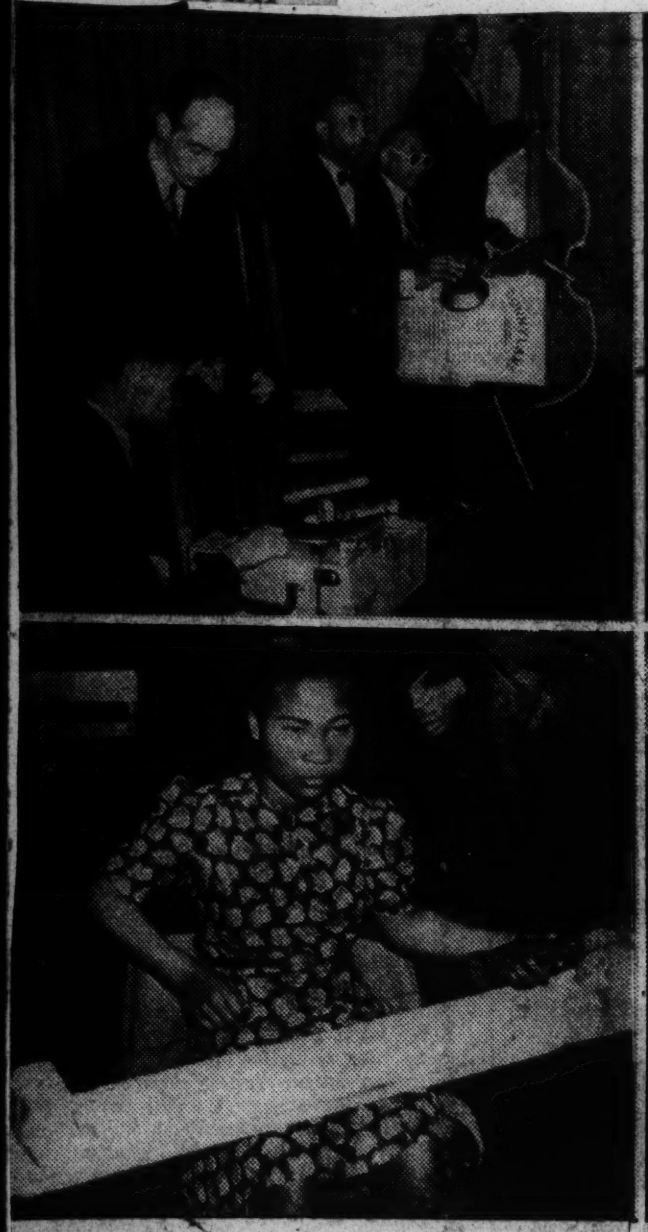
MAR 30 1941

Marian Anderson, Negro contralto, will appear in a benefit recital for the Good Shepherd Community center, 5126 South Park avenue, at 3:30 o'clock next Sunday afternoon in the Auditorium theater. Proceeds will help to finance the social service work of the center.

The center recently purchased buildings and property formerly occupied by the Chicago Orphan asylum. Repairing and remodeling are taking place and an extension unit is being established on the lot adjacent to the Good Shepherd Congregational church, 5700 Prairie avenue.

Horace Cayton has been appointed director. On the board of directors are Dr. T. K. Vogler, chairman; Maj. Joel I. Connolly, Arlan W. Converse, Ray Fogler, Dr. Niel Hansen, Mrs. George Wilson, T. K. Gibson, and W. W. Hadnott.

Birmingham, Ala News
March 9, 1941







NEGRO MUSIC FESTIVAL—From all parts of the South, from plantation fields and city offices and schools and colleges, Negroes gathered in Fort Valley, Ga., for the State College Festival of Old Time Music to play and sing to their hearts' content.

Top, left, technicians from Alabama's Tuskegee Institute record the syncopated stomp "Bottle Up and Go" played by festival musicians for the Folk Music Division of the Congressional Library.

Top, right, Busfer Ezelle, farmer, combines song, harmonica and guitar on "The Salty Water Blues."

Lower left, Ann George, 11, plays "John Henry" on her banjo of haywire strung between bricks on a plank to win first prize for originality of instrument.

Lower left, W. C. Handy, of New York and Memphis, composer of "St. Louis Blues," plays his trumpet to the accompaniment of Arthur Clover's washboard and Buster Ezelle's harmonica and guitar. Handy was chief judge and with Horace Mann Bond, president of the college and festival founder, considers the music of the field hands "the grass roots of the blues."

Chicago Bee
Chicago, Illinois

MARIAN ANDERSON MURAL AWARD WON BY M. JAMIESON

APR 27 1941

The $1,700 commission for the Marian Anderson mural has been awarded to Mitchell Jamieson, 25-year-old Washington artist, Edward Bruce, chairman of the Marian Anderson Mural Fund Committee and chief of the Section of Fine Arts, Federal Works Agency, announced here this week.

After reviewing the 172 submissions in the anonymous competition conducted by the Section of Fine Arts the jury unanimously selected the Jamieson design based upon the theme of Miss Anderson's concert in front of the Lincoln Memorial on Easter Sunday, April 9, 1939. The mural is to be executed and installed in the Interior Department building. Members of the jury were Duncan Phillips, director of the Phillips Memorial Gallery, Washington; Richmond Barthe, sculptor, New York; and the following painters: Gustaf Dalstrom, Chicago; Peppino Mangravite and Isabel Bishop, both of New York.

The winning panel portrays the crowd reacting to the emotional impact of Miss Anderson's singing. In the foreground is a view of the mixed crowd of 75,000 who thronged the Mall to hear the concert. In the distance Miss Anderson may be seen standing high on the steps of the Memorial. Behind her looms the brooding statue of Lincoln between towering columns.

APR 27 1941

Mr. Jamieson has painted murals for post offices in Maryland and Ohio. He worked on easel painting projects under the Treasury Art Projects in Key West, Fla., and the Virgin Islands in 1936-37. His works have won prizes in Washington Art exhibits. In a competition held at the Museum of Modern Art in New York by the newspaper PM, he won a $100 prize for journalistic drawings. He has also done illustrations for Fortune Magazine. A native of Maryland, Mr. Jamieson studied at the Abbott School of Fine and Commercial Art.

APR 27 1941

The mural which will be 9 feet 10 inches wide and 12 feet 6 inches high will be installed on the west wall of the first floor corridor of Interior Building, space having been made available for it by Secretary Harold L. Ickes who sponsored the Easter Day concert.

In order to commemorate the concert, a committee of distinguished citizens of both races was organized under the chairmanship of Mr. Bruce. Contributions to the Mural Fund were received by the committee in small amounts from all over the United States. The expenses for conducting the campaign were borne by the committee. However, technical expenses involved in the installation of the mural and in conducting the contest will come out of the general fund and whatever additional contributions may still be made to the treasurer of the Marian Anderson Mural Fund Committee, Mr. Jesse H. Mitchell, president of the Industrial Bank of Washington.

Afro-American
Baltimore, Maryland

C. H. Wilson Is New Prexy of Musicians' Unit

SEP 6 1941

By KURTIZ HURTTE

PITTSBURGH. — Clarence Hayden Wilson, former vice-president of the National Association of Negro Musicians, was elected by unanimous vote to fill the post of president for the next two years during the election of officers here last week at the twenty-second annual conference.

Mr. Wilson, who is band and music director of Sumner High School, St. Louis, Mo., and director of one of the outstanding choirs of that city, is a baritone concert artist.

A graduate of Northwestern University, he studied three years in Europe and is an authority on German dictions and lieder, and a colorful figure in St. Louis music circles.

SEP 6 1941

Baltimorean Charms

Georgia Laurence, contralto of Baltimore, was one of the outstanding features on the "branch night" program. She sang Tschaikovsky's "Adieu Forets," contralto aria from "Jeanne d'Arc," accompanied by Sherman Smith of Baltimore and Washington.

On her third curtain call she was presented a huge bouquet of gladioli by the delegation from Baltimore. The presentation was made by Kurtiz Hurtte, also of Baltimore.

Young Violinist Sensational

Harriette L. Davison of New Jersey, a violinist of great promise, won her audience by her marvelous playing. Critics predict that she will be the next violinist of color to take her place with the ma

SEP 6 1941

Miss Davison has a full concert ahead for the fall and if she goes on tour, it is certain she will appear in Baltimore and many other cities.

40b-1941

The Daily Worker
New York, N. Y.

Leaving Miss Ann

DEC 17 1941

A Poem
By Bobbie Patrick



I am leaving Miss Ann today,
Telling her that I am through;
She forgets that I am human,
But here's what she expects me to do:

Wash the window sills, wax the floors,
Take off the marks made on the doors,
Clean out the icebox and air the rooms,
Dust very carefully—don't use a broom.
I am leaving Miss Ann today!

Wash all the bric-a-brac, rinse out her slips,
Go to the store for things she forgets.
Though her manner is pleasant and she smiles so nice,
Working me to death is her real vice.

She pays for an hour; says, "Sorry it's not more;
"I just bought a fur coat, and I'm really very poor."
She entertains company every night
(The house next day is a helluva fright)
I am leaving Miss Ann today!

The dishes are scattered on the table galore;
I look in the oven and find many more
(She never cleans out the broiling pan)—
How the bathroom gets so dirty I can never understand.

Her clothes are strewn all over the house,
She leaves a note: "Please wash my blouse,"
All of this in an hour a day——
Fifty cents and carfare is my pay.
So—I'm leaving Miss Ann today,
To use that hour to dream away.

Pittsburgh Courier
Pittsburgh, Pa.

Courier Verse

DEC 20 1941

(NOTE: Mr. Overton calls Pittsburgh, Pa., home. He is an A. B. in English, attends Terrell Law School in Washington and at 26 was the publisher of the 16-page newspaper Delaware Dispatch.)

A MAN MADE BLACK

(With apologies to Edwin Markham)

DEC 20 1941

Bowed down in southern fields he stands,
The world's scorn on his face,
King Cotton's slave to do his chores,
Greed's hunger to appease.
What calamity smote his wrinkled brow?
What tribulations whitened that bent head,
Erased all hope from that tired face?

What chasm 'tween him and his brother?
Does color draw the dividing line?
Or is black portent of some dread curse,
Closely allied with sin? DEC 20 1941
Of all mankind, this is the worst,
The basest form of human art:
A figure to darkness sworn—
Groping blindly in search of light.

Death's wracking pain is in that cringing side,
In blinking eyes the furtive gleam of fear.
Is this the dark strain of an ancient curse, or
God's likness formed in some dark hour?
Is this the thing men offer God—
As holy sacrifice
A broken body, a trampled soul—
God's own image bereft of light?

Alone he stands, pitable, dismayed,
A denial of all protection, all love;
A creature crushed to earth by life,
Praying earnestly for God's respite.
The thongs of prejudice bind his restive soul,
Silenced each noble thought on his anxious lips;
The flame-scarred tree's a symbol of his death—
Bloody chains, atonement for his rude offense.

O, God! In that desperate hour—
When all men's souls shall crowd your front,
When this dark visage compels each view,
What eternal adjustment will be made?
Where in heavenly rank will black stand?
What celestial emancipation will he gain,
Who aspires, but has no claim to white immortality?

W. JUVAN OVERTON, Jr.

40b-1941

New York Age
New York, N. Y.

A Paragrapher's .. DOTTINGS ..

By EBENEZER RAY

OUR LOYALTY THEN AND NOW

By WILLIAM HENRY HUFF

(Respectfully dedicated to his friend, Charles J. Jenkins)

We love America and all the good for which she stands,
We love her rivers deep, her forest fields, her every bud and bow'r;
We live for her, and we will fight for her whenever she commands;
We pray today that God above may now increase her strength and pow'r.

Our prayer is fervent, we are concerned for we fought side by side
To bring this country into being, both men unbiased then, though white;
With them black men and brown gave up the ghost on battlefields and died.
Then we were chattel slaves, yet we were braves who gloried in the fight.

———¶¶———

When clouds of war again were seen upon our western firmament
Old Hickory, that rugged brave and stalwart soldier from the South
Whose heart was iron, nerve was dynamite and will was breakless flint,
Reflected quickly, flashed his fiery eyes and open his mouth
And gave an order which meant this: "admit those colored soldiers now."
Ah, sleeping history will awake to tell again the things they did
To save this country from a doom that hung above her bleeding brow.
This record of their gallant deeds must not be pigeon-holed or hid.



Ebenezer Ray

———¶¶———

When war between our States was on and blood and tears did drench our soil,
When all was dark, there came an urgent call from Father Abraham
For volunteers, and blacks laid down their implements of drudge and toil
To shoulder muskets with a vim and did their bit for Uncle Sam!
Again they fought along beside the soldiers who were white and true—
hat ugly color line was overcome and driven from the ranks,
Then all were known as Union soldiers good and brave who wore the blue;
They saved the Union, freed the slaves and won the nation's hearty thanks.

———¶¶———

The germ of war was still at large and there arose some strife with Spain;
This nation was united then, and black and white marched off as one.
When shot and shell at old San Juan, like hail, commenced to rain,
The target was our blacks and whites, yet side by side these comrades won.
In times of war the Negro has always been on the job,
His breast he always opens wide to catch the shot and shell
And yet he is the one they lynch and burn and rule and rob—
We're sick of this ungodly game, we're sick of it as hell!

———¶¶———

When peace and plenty both were ours, we crossed the mighty sea
To fight again, to shed more blood, to die for nable Peace;
They said this would bring end to wars and save Democracy
And here again the Negro fought with zeal we saw increase
But while he fought the Ku Klur Klan was planning for his doom
In places dark they plotted nights to keep him "in his place;"
Their slogan then, God knows it was, "This country has no room
For Catholic, Jew or foreign-born or persons dark of face."

———¶¶———

We're at the brink of war again, no matter what the cause,
But just before we march away, on this let's be agreed—
That in defense contracts we write a strong protecting clause
Which will insure an equal break to every race and creed
In getting jobs in this setup for which our taxes pay.
Mere empty words will not suffice; prompt action we demand:
We helped to make this country great and we are here to stay—
We hope you'll get the drift from this; we hope you understand.

Amsterdam News
New York, N. Y.

BALLAD OF SAM SOLOMON

(By Langston Hughes for ANP)

Sam Solomon said,
You may call out the Klan
But you must be forgetting
That a Negro is a MAN.
It was down in Miami
A year or two ago
Negroes never voted but
Sam said, It's time to go
To the polls election day
And make your choice known
Cause the vote is not restricted
To white folks alone.
The fact we never voted
In the past
Is something that surely
Ain't due to last.
Sam Solomon called on
Every colored man
To register and qualify
And take a stand
And be up and out and ready
On election day
To vote at the polls,
Come what may.
The crackers said, Sam,
If you carry this through,
Ain't no telling what
We'll do to you.
Sam Solomon answered,
I don't pay you no mind.
The crackers said, Boy,
Are you deaf, dumb, and blind?
Sam Solomon said, I'm
Neither one nor the other—
But we intend to vote
On election day, brother!
The crackers said, Sam,
Are you a fool or a dunce?
Sam Solomon said,
A man can't die but once.
They called out the Klan.
They had a parade.
But Sam Solomon
Was not afraid.
On election day
He led the colored delegation
To take their rightful part
In the voting of a nation.
The crackers thought
Jim Crow was tough—
But the Negroes in Miami
Called their bluff.
Sam Solomon said,
Go get out your Klan—
But you must be forgetting
That a Negro is a MAN.

Tribune
Philadelphia, Pa.

Dr. Hill's Poem Set To Music By Canada Lee

"The Teacher," a poem from Dr. Leslie Pinckney Hill's, "The Wings of Oppression," a volume of lyric poetry, was set to music for the National Children's Work Board of the Religious Council of Canada for use on a promotion program which was produced for the Children's Division of the Regional Conference held under the auspices of the International Council of Religious Education in Toronto Canada.

The music was written by one of Canada's widely known song writers, Mrs. Claire Senior Burke.

The Children's Division of the Regional Conference is a seminar of leaders who guide children on homes, schools, churches and community life.

THE TEACHER

Lord, who am I to teach the way
To little children day by day,
So prone myself to go astray?

I teach them *knowledge*, but I know
How faint they flicker and how low
The candles of my knowledge glow.

I teach them *power* to will and do,
But only now to learn anew
My own great weakness through and through.

I teach them *love* for all mankind
And all God's creatures, but I find
My love comes lagging far behind.

Lord, if their guide I still must be,
Oh let the little children see
The teacher leaning hard on Thee.

Afro-American
Baltimore, Maryland

MODE U.S.A.

By J. FARLEY RAGLAND

For Only White—I saw the sign,
In blatant and in bold design
And Colored folks who cared to eat
Must enter from another street.

In many places I have seen
Just what such "jim-crow" placards mean;
I cannot fathom how we rate
This heritage of Nordic hate.

And then another sign I saw,
Recruiting soldiers for the war—
"Men of loyalty and worth,
Defend this nation of your birth."

When Uncle Sam Says—"I want you"—
I'm certain that he means Me too—
When comes the call for fighting men,
There is no For-White-Only then!

Laurenceville, Va.

The Daily Worker
New York, N. Y.

Negro Poet Sponsor of Scholarships

By Oakley Johnson

Eight young Negro writers attended the School of the League of American Writers this past year and achieved, in addition to their individual successes, a collective victory. The League has decided to offer six free scholarships to Negroes for the current term.

The announcemnt of the six scholarships states that the League of American writers hopes to "discover new Langston Hughes' and Richard Wrights" by encouraging young Negro men and women to study at the Writers School, where they have the advantage of guidance and help from professional writers of national and even international reputation.

Scholarships for Current Term

Scholarships will be for the current term, starting October 6, and registration can be made at the office of the League of American Writers, 381 Fourth Avenue, New York, by application to the registrar, Miss Nan Golden. The scholarships are individually sponsored by such outstanding Negro writers and leaders as Langston Hughes, Richard Wright, and Max Yergan. Applicants must submit a sample of their writing when trying out for the scholarship, and are encouraged to tell Miss Golden about themselves and their hopes and ambitions.

Like other students in the Writers School, the holders of these special free scholarships will have opportunity to enroll for any one of the thirteen classes taught there, including short-story writing, poetry, journalism, magazine article writing, and writing for children, for the radio, and for the labor press.

Most interesting aspect of this entire development are the personalities of the eight Negro students—four young men and four girls—whose work inspired the League's executive board to grant so unprecedented a number of free scholarships. Three of them, at least, deserve special attention here: Steve Kingston, author of a popular pamphlet on Frederick Douglass; Bobbie Patrick, whose poems have appeared on the Sunday Worker Woman's Page and in Alan Max's "Point of Order" Column; and Philip Butcher, who had two poems in the little mimeographed brochure, "Work in Progress," published by the White Mountain Writers Conference.

Steve Kingston Was Student

Steve Kingston, born in Alabama, has been a manual laborer and longshoreman the greater part of his life. He had but little schooling as a boy. Later, he did much reading and self-study, but it was the Writers School that gave him the confidence and the technical skill to attempt the writing that has made his name familiar to thousands in the past several months.

Bobbie Patrick has worked—and is still working—at one of the few occupations open to Negro girls: domestic service. She is active member of the Domestic Workers Union. But she found time to take the poetry course at the Writers School, and is working to develop her gift for verse, which is considerable. Her poems on the Sunday Worker Woman's Page have expressed in simple but poignant terms the hard life and the high yearnings of domestic workers.

The six free scholarships are an open invitation to Negro youth to enter the Writers School. They are bound to release some imprisoned talent—perhaps a new Richard Wright, novelist, perhaps a new Steve Kingston, pamphleteer.

Daily World
Atlanta, Georgia

Atlantic Publishes "Dark Symphony"



MELVIN TOLSON

BIRMINGHAM — (SNS) —Prof Melvin Tolson, head of the department of English, Wiley College Marshall, Texas, is honored with the featuring of his poem "Dark Symphony," in the September issue of Atlantic Monthly, a large national magazine.

Of himself Mr. Tolson writes:

"Son of the Methodist preacher who pastored in Missouri and Iowa; as a boy I wrote poems for the local white papers, won scholarships to Fisk, Lincoln, and Columbia Universities. I worked in various cities as busboy, waiter, cook, shoeshine boy, packinghouse hand, trucker, freight-handler, laundryman; have taught at Wiley College since 1932; promoted first interracial debates in the South with such schools as Oklahoma City University, Texas Christian University, and of New Mexico, write to the column "Caviar and Cabbage" for the Washington Tribune; vice-president of the Southern Association of Dramatic and Speech Arts for six years, an organization which fosters these activities in the South so as to turn out Negro talent for the professional stage and the classroom.

"At the present time I am trying to build on our campus the Log Cabin School of Drama and Speech. An ex-slave has given us several acres of timber! a white plumber (from dear old England) and four Negro carpenters are giving their services; a white printer is getting out the propaganda; and in general, the boys and girls are scouring the region with collection boxes. Give us time, and we'll have Negro theatres springing up in cotton patches! We shall take what we have and make what we want."

40b-1941

The Daily Worker
New York, N. Y.

'Then You Became a Slave--You Felt the Lash, Negro Brother'

American Fascists Fear Great Negro Poet Who Speaks for His People

By SAMUEL PUTNAM

You sing,
for the forest gave you by night its own barbaric rhythms:
you weep,
for its great rivers gave you a legacy of tears . . .
You once were free upon the land,
like the beasts, like the trees,
like your rivers, like your suns—
Your face was wreathed in smiles beneath the heaven.
Then you became a slave;
you felt the lash
inflame your flesh with human wrath,
and kindling into tears
you sang.
Negro, black brother,
so strong in grief you made of tears a song!

40b
JUN 3 1941

Into these lines from his beautiful poem, "Hermano Negro (Black Brother)," the Cuban Negro poet, Regino Pedroso, has packed the aching age-old sorrow of his race, and much of its cultural history as well.

I could not help thinking of these lines today. The thing that made me think of them was the news that the great Negro poet, Nicolas Guillen, is not to be allowed to attend the Fourth American Writers Congress, which is being held in New York City June 6 to 8, under the auspices of the League of American Writers. The United States consulate in Havana has refused Guillen a visa. A petty State Department official has taken it upon himself to say that this fine artist of world-wide reputation may not join with his brother writers of this country in a conference the clearly stated object of which is the defense of culture in the Western Hemisphere.

I must say, however, that while I was of course deeply shocked, I was hardly surprised. After all, this is merely one more in a long list of atrocities which Cordell Hull and his aides have perpetrated these past few months, as an integral part of the program for hurling this nation, against the will of the overwhelming majority of its citizens, into the bloody maelstrom of the European war. All in the name of "democracy" and "hemisphere defense." Only a week or so ago, I told in these columns the story of what happened in the case of Constancia de la Mora and the Spanish refugees. Yesterday it was Constancia de la Mora; today it is Nocolas Guillen; tomorrow . . . ? What happens tomorrow will depend upon how alert the American people, and American intellectuals, prove to be in the preservation of their basic liberties. Guillen's exclusion should be met by a wide protest from friends of freedom everywhere.

JUN 3 1941

The simple truth of the matter is: the war-making "democracies" do not want the real lovers of democracy to get together in this hour of deepening imperialist crisis. Indeed, they stand in mortal terror of such a possibility. This was clearly indicated recently when the government of "democratic" Britain refused to permit the Dean of Canterbury to attend the American People's meeting.

The Question Strikes Deeper

But for Negroes the question strikes deeper yet. The insult offered to their great racial poet is but a reflection upon the cultural plane of the ancient jim-crow oppression which today prevails, in accentuated form, in the armed forces and defense industries of the nation. It is a reflection, likewise, of that contempt for the true cultural achievements of the Negro people which capitalism, from the very start, has carefully fostered, and for a reason. That reason is: profit and exploitation.

From the beginning the slave merchant has been blind, wilfully blind, to the fact that the Negro possessed a highly developed culture of his own, one that is revealed not alone in his music (which the economic masters may accept for entertainment purposes), but in the field of the plastic arts, in literature, and in other domains. For his own ends the slaver has invented a special theory of cultural "inferiority," and this "theory" is still mouthed and bandied about by the southern Bourbons and their kind. It never had the slightest scientific basis, and the modern anthropologist has blown it sky-high. Thus we hear one of the world's leading authorities on the Negro, Prof. Arthur Ramos of Brazil, agreeing with his German (anti-Hitlerian) confrere, Frobenius, on this point.

Back to That Slave Coast

JUN 3 1941

"When," says the Brazilian savant, "European explorers discovered the unknown land of the Dark Continent, they at the same time discovered the 'inferiority' of the race that inhabited it. The idea of the 'Negro savage' was a European invention to justify the slave traffic and colonial exploitation."

Yes, it all goes back to that dark "Slave Coast" and the sea of human misery that lay behind it, a misery brought there by the unprincipled agents of a young and lusty capitalism, which always has trafficked in human flesh of every color, and piled high its altars with sacrificial victims. As the native villages went up in flames and the slaver's lash descended on the fugitives; as men, women and children were chained and thrown like a cheap kind of cattle in the ship's hold—it was then that the Negro's saddening Odyssey of song began, a song tinged with the moods of his ancestral forest.

Profoundly Rooted

JUN 3 1941

It is this song and these moods that we find in Nicolas Guillen, Regino Pedroso, Emilio Ballagas and numerous other West Indian Negro writers, who are engaged in creating a brilliant new poetic literature in Spanish. The inhuman barbarities of the slave hunt in the jungle, the indescribable horrors of the slave ship and the slave mart—all are distilled, all the sufferings and oppression of their race, into the haunting rhythms of their superbly modeled melodies. We have a fine expression of this in a well known poem of Guillen's, entitled "Llegada (The Arrival)," which describes the coming of the Negro to "civilization" and the deeply stirring memories he bears within him.

Much of the verse produced by these writers is what would technically be termed "pure poetry," which is to say, it is almost pure music, pure sound. This, however, is something quite different from the modern school of "pure" poets, being profoundly rooted in the folk songs, sayings and dances of the West Indian Negro, and based upon the popular canciones, rumbas and other forms. Yet these all but wordless songs will of a sudden be transformed into a social poetry of the most intense kind, mirroring the Negro's arduous and exploited life today.

The Spanish Negro bards are having their effect, also, on Spanish poetry as a whole, especially Latin American poetry. Guillen's work, for example, has been praised by Unamuno and other noted critics. A number of anthologies have been published in recent years, in which Guillen invariably has the place of honor and the most ample representation of all the contributors. Juan Marinello, Cuba's outstanding man of letters, in his treatise on Spanish American literature, devotes much space to Guillen's work and its significance. The poet is to be seen at his revolutionary best in his volume, **Songs for Soldiers and 'Sones' for Tourists**, published in 1937. In these poems, the anti-war note is sounded with a ringing clarity. This it was, perhaps, which frightened the little career men in the consulate at Havana.

Of Tears A Song

From this it may be seen the Negro is still making "of tears a song"—for the reason that he is still, everywhere in this hemisphere, everywhere in the capitalistic world, "strong in grief." There is an undeniable and striking affinity between the spirituals of our own southland and the song, half Portuguese, half African, which rises from Negro lips on the coffee plantations and in the mines of Brazil; and both are akin to the "sones," the "nanas," and other verse forms which are to be met with ir the West Indian "fields of sugar-cane," and out of which master poets like Guillen have created a new and resplendent literary genre.

Here in these United States is not the Negro, north and south, putting his grief into song? As Langston Hughes in dramatic form, and others, have pointed out, what else is the meaning of our "Blues," that great contribution which the Negro has made to North American music? Today, it may be the Negro on home relief, or who cannot get home relief, or who finds himself jim-crowed in army, navy or defense as in other walks of life; it makes no difference, the song still wells up; for it is the same oppressor, the same slave-master still.

All this is at a far remove from the superficial, arty-art cult of the Negro which, along with other phases of "modernism," has flourished for the past couple of decades. Blaise Cendrars, Jean Cocteau, even the great Picasso—the thing became a vogue, which reached a climax in the vulgarities of a Carl Van Vechten in the Twenties. Pedroso sums this up poetically:

JUN 3 1941

For their pleasure
the rich have made of you a toy,
and in Paris, New York, in
Madrid, and in Havana,
just like trinkets,
they manufacture stuffed
Negroes for the export trade;
and there are men who pay your
hunger with a laugh,
traffic in your sweat,
barter your woe,
and you laugh, let them have
their way, and dance.

Then, early in the last decade came the awakening, the great awakener: Scottsboro. Pedroso now sings:

Negro, black brother,
silence your cymbals for a little
while.
Come here and learn,
look there
and listen there
in Scottsboro, Scottsboro,
Scottsboro,
amid the anguished cries of a
slave,
the sufferings of man,
the wrath of man,
the sorrow and the human
longings of the man
without a race.

Negro, black brother,
come put a little mourning on
your tambourine.

Are we no more than Negroes?
No more than entertainers?
No more than rumbas, actors,
dusky flesh?
Are we no more than the colored
minstrel's grin,
the colored minstrel——

Come here and learn,
listen there
and look there
in Scottsboro, Scottsboro,
Scottsboro,
beneath a garment of black flesh
are men who bleed.

Negro, black brother,
more brotherly in love than you
are in race.
Negro in Haiti, Negro in Jamaica,
Negro in New York,
Negro in Havana——
exploited grief for sale in black
shop windows——
listen there
in Scottsboro, Scottsboro,
Scottsboro——
Give to the world out of your
rebellious anguish
your human voice——
and drop your cymbals for a
little while.

JUN 3 1941

But it is, precisely, that human voice which the little white-gloved career men in the State Department do not want to hear. They prefer the cymbals and "the colored minstrel's grin." The African slaver felt the same way about it.

Daily World
Atlanta, Georgia

IN MEMORIAM

Mother of the nation—blest repose
Where wide outflung the tents of meadow shade
Bend their greenway canvas to the blows
That Indian summer made
In its quest for some soft baton sway
That would from heaven the sweetest seraphs hurls,
Whose shining harps in all their solemn lay
Would blend the taps that sound around the world.

SEP 22 1941

America the beautiful will view
The shining tracks where thine ancestors trod,
And freedom's rippling flags are flying through
The clouds that frowned above the chastening rod
That tried their faith—and here is Liberty's smile—
Thine only son—all nations to him turn
For life is hope—upon a thousand hilltops while
America the lamp, holds out to burn!

—Thomas Jefferson Flanagan.

Lines written upon the occasion of death of Mrs. Sara Roosevelt, Mother of President Franklin D. Roosevelt.

The Daily Worker
New York, N. Y.

Black Woman's Hands

OCT 26 1941

Poem
By Bobbie Patrick



Bobbie Patrick

Hands . . . stooped shoulders, weary feet—
Tired Hands—gnarled hands—
Hands that rock a baby's cradle—
Hands that slap a face whose frowns and tears are from hunger.

Hands that soothe an aching brow,
Hands that roughly push a plow,
Hands that pick cotton—till the soil—
Hands limp from the day's long toil.

Hands that sew—gather rags—hands that wash and clean;
Hands that once were soft, grown hard and mean.

OCT 26 1941

Hands that gently hold a lover's face;
Competent hands that make old lace—

Hands that are weary, and rest at night;
Hands that willingly go to fight.

40b-1941

Pittsburgh Courier
Pittsburgh, Pa.

FAMOUS POET GIVES RETORT, COURTEOUS AND EXPLANATORY, TO CRITICS OF HIS "ANTI-CHRIST"

By LANGSTON HUGHES

ALMOST ten years ago now, I wrote a poem in the form of a dramatic monologue entitled "Goodbye, Christ," with the intention in mind of shocking into being in religious people a consciousness of the admitted shortcomings of the church in regard to the condition of the poor and oppressed of the world, particularly the Negro people.

Just previous to the writing of the poem, in 1931, I had made a tour through the heart of our American Southland. For the first time I saw peonage, million dollar high schools for white children and shacks for Negro children (both of whose parents work and pay taxes and are Americans); I saw vast areas in which Negro citizens were not permitted to vote; I saw the Scottsboro boys in prison in Alabama and colored citizens of the State afraid to utter a word in their defense; I crossed rivers by ferry where the Negro drivers of cars had to wait until all the white cars behind them had been accommodated before boarding the ferry even if it meant missing the boat. I motored as far North as Seattle and back across America to New York through towns and cities where neither bed nor board was to be had if you were colored, cafes, hotels and tourist camps being closed to all non-whites. I saw the horrors of hunger and unemployment among my people in the segregated ghettos of our great cities. I saw lecture halls and public cultural institutions closed to them. I saw the Hollywood caricatures of what pass for Negroes on the screens that condition the attitudes of a nation. I visited state and religious colleges to which no Negroes were admitted. To me these things appeared unbelievable in a Christian country. Had not Christ said, "Such as ye do unto the least of these, ye do it unto Me."? But almost nobody seemed to care. Sincere Christians seeking to combat this condition were greatly in the minority.

Directly from this extensive tour of America, I went to the Soviet Union. There it seemed to me that Marxism had put into practical being many of the precepts which our own Christian America had not yet been able to bring to life for, in the Soviet Union, meager as the resources of the country were, white and black, Asiatic and European, Jew and Gentile, stood alike as citizens on an equal footing protected from racial inequalities by the law. There were no pogroms, no lynchings, no jim-crow cars as there had once been in Tzarist Asia, nor were the newspapers or movies permitted to ridicule or malign any people because of race. I was deeply impressed by these things.

It was then that I wrote "Goodbye, Christ!" In the poem I contrasted what seemed to me the declared and forthright position of those who, on the religious side in America (in apparent actions toward my people) had said to Christ and the Christian principles, "Goodbye, beat it on away from here now, you're done for." I gave to such religionists what seemed to me to be their own words merged with the words of the orthodox Marxist who declared he had no further use nor need of religion.

I couched the poem in the language of the first person, I, as many poets have done in the past in writing of various characters other than themselves. The I which I pictured was the newly liberated peasant of the state collectives I had seen in Russia merged with those American Negro workers of the depression period who believed in the Soviet dream and the hope it held out for a solution of their racial and economic difficulties. (Just as the I pictured in many of my blues poems is the poor and uneducated Negro of the South—and not myself who grew up in Kansas.) At the time that "Goodbye, Christ" first appeared, many persons seemed to think I was the characterized I of the poem. Then, as now, they failed to see the poem in connection with my other work, including many verses most sympathetic to the true Christian spirit for which I have always had great respect—such as that section of poems, "Feet of Jesus," in my book, "The Dream Keeper," or the chapters on religion in my novel, "Not Without Laughter," which received the Harmon Gold Award from the Federated Council of Churches. They failed to consider "Goodbye, Christ" in the light of various of my other poems in the ironic or satirical vein, such as "Red Side Stockings," which some of my critics once took to be literal advice.

Today, accompanied by a sound truck playing "God Bless America" and bearing pickets from the Aimee Semple McPherson Temple of the Four Square Gospel in Los Angeles, my poem of ten years ago is resurrected without my permission and distributed on handbills before a Pasadena hotel where I was to speak on "Negro Folksongs." Some weeks later it was reprinted in The Saturday Evening Post, a magazine whose columns, like the doors of many of our churches, has been until recently entirely closed to Negroes, and whose chief contribution in the past to a better understanding of Negro life in America has been the Octavius Roy Cohen stories with which most colored people have been utterly disgusted.

Now, in the year, 1941, having left the terrain of "the radical at twenty" to approach the "conservative of forty," I would not and could not write "Goodbye, Christ," desiring no longer to epater le bourgeois." However, since those at present engaged in distributing my poem do not date it, nor say how long ago it was written, I feel impelled for the benefit of persons reading the poem for the first time, to make the following statement:

"Goodbye, Christ" does not represent my personal viewpoint. It was long ago withdrawn from circuation and has been reprinted recently without my knowledge or consent. I would not now use such a technique of approach since I feel that a mere poem is quite unable to compete in power to shock with the current horrors of war and oppression abroad in the greater part of the world. Furthermore, I have come to believe that no system of ethics, religion, morals, or government, is of permanent value which does not first start with and change the human heart. Mortal frailty, greed, and error know no boundary lines. The explosives of war do not care whose hands fashion them. Certainly, both Marxists and Christians can be cruel. Would that Christ came back to save us all. We do not know how to save ourselves.

Black Dispatch
Oklahoma City, Okla

THE MITCHELL CASE

(By Langston Hughes for ANP)

I see by the papers
Where Mitchell' won his case.
Down South the railroads now
Must give us equal space.
Even if we're rich enough
To want a Pullman car,
The Supreme Court says we got it—
And a diner and a bar!
Now, since the Court in Washington
Can make a rule like that,
If we went to court enough we might
Get Jim Crow on the mat
And pin his shoulders to the ground
And dirve him from the land—
Since the Constitution ain't enough
To protect a colored man—
And we have to go to court to make
The crackers understand,
But for poor people
It's kinder hard to sue.
Mr. Mitchell, you did right well—
But the rest of us, I bet you
Seems to me it would be simpler
If the Government would declare
They're tired of all this Jim Crow stuff
And just give it the air.
Seems to me it's time to realize
That in the U. S. A.
To have Jim Crow's too Hitler-like
In this modern age and day—
Cause fine speeches sure sound hollow
About Democracy
When all over America
They still Jim Crowing me.
To earn a dollar sometimes
Is hard enough to do—
Let alone having to take that dollar
To go and sue!

Afro-American
Baltimore, Maryland

"Goodbye, Christ" Withdrawn

JAN 25 1941

Langston Hughes, the poet, announced recently in the AFRO that he had long ago withdrawn from circulation his dramatic monologue entitled, "Goodbye, Christ."

The reason is, he says, that what he wrote as a radical youth of 20, he would not and could not indite as a conservative approaching the age of 40.

Reprinting of the poem by Communist baiters in California, and by the Saturday Evening Post, Mr. Hughes says, was without his permission, and he points to writings of his own which show a profound respect for the true Christian spirit.

Abraham Lincoln, as a young man, wrote a book expressing his belief in atheism. Nicolay, his law partner and biographer, tells how he persuaded him not to publish it. If it had been printed and circulated, Lincoln could not have been elected President of a Christian nation.

Mr. Hughes's frank and plausible public statement withdrawing his twenty-year-old poem warrants sympathetic understanding.

Most of us are exceedingly happy not to be judged today by what we said or wrote twenty years ago.

Journal and Guide
Norfolk, Virginia

To the Negro Graduate

406

JUN 7 1941

This day—this graduation day is yours;
A day that makes your fondest dreams come true,
And as you stand immaculate from head to toes
Your whole race is justly proud of you.
You have fought well upon your battlefield;
The fight, though stiff, you stood it to the end.
You never knew such words as "give up" or "yield,"
And now, you've won new laurels which you must defend.

For those who look upon you—diploma in your hand—
It's natural that a few sentimental tears should fall,
For as you go out, a new day dawns for us all.

JUN 7 1941

So—if there's a smile upon your face
It's justified—you're a credit to your race.

—Julian H. Robinson

Chicago Defender
Chicago, Illinois

MESSAGE TO THE PRESIDENT

MAR 1 1941

By LANGSTON HUGHES

Mr. President, kindly please,
May I have a word with you?
There's one thing, for a long time,
I've been wishing you would do.
In your fireside chats on the radio
I hear you telling the world
What you want them to know,
And your speeches in general
Sound mighty fine,
But there's one thing, Mr. President,
That worries my mind.
I hear you talking about freedom
For the Finn,
The Jew,
And the Czechoslovak—
But you never seem to mention
Us folks who're black!
We're all Americans, Mr. President,
And I've had enough
Of putting up with this
Jim Crow stuff.
I want the self-same rights
Other Americans have today.
I want to fly a plane
Like any other man may.
I don't like this Jim Crow army
Or this Jim Crow navy,
Or the lily-white marines
We're one-tenth of the nation,
Licking up the gravy.
Mr. President, fourteen million strong
If you help to keep us down,
You're wrong. MAR 1 1941
We work and pay our taxes.
Our patriotism's good.
We try to live like
Decent Americans should.
That's why as citizens, Mr. President
We have the right to demand
The next time you make a speech,
Take an ALL-OUT stand
And make your meaning
Just as clear to me
As you do when talking to
Those Englishmen across the sea.
Since, for our land's defense—
If we have to fight—
We ought to be together,
Black and white.
So what I'm asking, Mr. President,
Is to hear you say:
No more segregation in the U.S.A.
And when you mention the Finns,
And the Jew,
And the Czechoslovak,
Don't forget the fourteen million
Here who're black.
Such a speech, Mr. President, for me
Would put a whole lot more meaning
In Democracy.
So the next time you sit down
To that radio,
Just like you lambast Hitler
Give Jim Crow a blow—
For all I'm asking, Mr. President,
Is to hear you say,
No more segrgeation in the U.S.A.
My friends, NO more
Segregation in the U.S.A.

Chicago Bee
Chicago, Illinois

THE BLACK SOLDIER

By LANGSTON HUGHES

MAR 9 1941

My brother died in France—but
I came back.
We were just two colored boys,
brown and black
Who joined up to fight for the
U. S. A.
When the Nation called us that
mighty day.

We were sent to training camp,
then overseas—
And me and my brother were happy as you please
Thinking we were fighting for
Democracy's true reign
And that our dark blood would
wipe away the stain
Of prejudice, and hate, and the
false color line—
And give us the rights that yours
and mine.
They told us America would know
no black or white
So we marched to the front, happy to fight.

Last night in a dream my brother
came to me
Out of his grave from over the
sea,
Back from the acres of crosses in
France,
And said to me, "Brother, you've
got your chance,
And I hope you're making good,
and doing fine—
'Cause when I was living, I didn't
have mine.
Black boys couldn't work then
anywhere like they can today,
Could hardly find a job that offered decent pay.
The unions barred us: the factories too,
But now I know we've plenty to
do. MAR 9 1941
We couldn't eat in restaurants:
had Jim Crow cars;
Didn't have any schools; and there
were all sorts of bars
To a colored boy's rising in wealth
or station—
But now I know well that's not
our situation:
The world's been made safe for
Democracy
And no longer do we know the
dark misery
Of being held back, of having no
chance—
Since the colored soldiers came
home from France.
Didn't our government tell us
things would be fine
When we got through fighting
Over There, and dying?
So now I know we blacks are just
like any other—
'Cause that's what I died for—
isn't it, Brother?"

MAR 9 1941

I saw him standing there straight
and tall,
In soldier's uniform, and all.
Then his dark face smiled at me
in the night—
But the dream was cruel—and
bitter—and somehow not right.
It was awful—facing that boy who
went out to die
For what could I answer him,
except, "It's a Lie!"

It's a lie! It's a lie! Every word
they said.
And it's better a thousand times
you're in France dead.
For here in the South there's no
votes and no right.
And I'm still kept down in America tonight.

Then I woke up, and the dream
was ended—
But broken was the soldier's
dream, too bad to be mended.
And it's a good thing all the black
boys lying dead Over There
Can't see! And don't know! And
won't ever care!

—By Langston Hughes

40b-1941

Chicago Defender
Chicago, Illinois

Let's Get It Straight

Poet, a little confused about all the fuss made over a poem he wrote 10 years ago, does a little explaining for those just getting around to reading it.

JAN 11 1941

By LANGSTON HUGHES

JAN 11 1941

ALMOST 10 years ago now, I wrote a poem in the form of a dramatic monologue entitled "Goodbye, Christ" with the intention in mind of shocking into being in religious people a consciousness of the admitted shortcomings of the church in regard to the condition of the poor and oppressed of the world, particularly the Negro people.

Just previous to the writing of the poem, in 1931 I had made a tour through the heart of our American Southland. For the first time I saw peonage, million dollar high schools for white children and shacks for Negro children (both of whose parents work and pay taxes and are Americans), I saw vast areas in which Negro citizens were not permitted to vote, I saw the Scottsboro boys in prison in Alabama and colored citizens of the state afraid to utter a word in their defense.

I crossed rivers by ferry where the Negro drivers of cars had to wait until all the white cars behind them had been accommodated before boarding the ferry even if it meant missing the boat.

I motored as far north as Seattle and back across America to New York through towns and cities where neither bed nor board was to be had if you were colored, cafes, hotels, and tourist camps being closed to all non-whites. I saw the horrors of hunger and unemployment among my people in the segregated ghettos of our great cities.

I saw lecture halls and public cultural institutions closed to them. I saw the Hollywood caricatures of what pass for Negroes on the screens that condition the attitudes of a nation. I visited state and religious colleges to which no Negroes were admitted.

To me these things appeared unbelievable in a Christian country. Had not Christ said, "Such as ye do unto the least of these, ye do it unto Me"? But almost nobody seemed to care. Sincere Christians seeking to combat these conditions were greatly in the minority.

JAN 11 1941

Directly from this extensive tour of America, I went to the Soviet Union. There it seemed to me that Marxism had put into practical being many of the precepts which our own Christian America had not yet been able to bring life for, in the Soviet Union, meagre as the resources of the country were, white and black, Asiatic and European, Jew and Gentile stood alike as citizens on an equal footing protected from racial inequalities by the law.

There were no pogroms, no lynchings, no jim crow cars as there had been in Tzarist Asia, nor were the newspapers and movies permitted to ridicule or malign any people because of race. I was deeply impressed by these things.

It was then that I wrote "Goodbye, Christ." In the poem I contrasted what seemed to me the declared and forthright position of those who, on the religious side in America (in apparent actions toward my people) had said to Christ and the Christian principles, "Goodbye, beat it on away from here now, you're done for."

I gave to such religionists what seemed to me to be their own words merged with the words of the orthodox Marxist who declared he had no further use nor need for religion.

I couched the poem in the language of the first person I, as many poets have done in the past in writing of various characters other than themselves. The "I" which I pictured was the newly liberated peasant of the state collectives I had seen in Russia merged with those American Negro workers of the depression period who believed in the Soviet dream and the hope it held out for a solution of their racial and economic difficulties. (Just as the "I" pictured in many of my blues poems is the poor and uneducated Negro of the South—and not myself who grew up in Kansas.)

At the time that "Goodbye, Christ" first appeared, many persons seemed to think I was the characterized "I" of the poem. Then, as now, they failed to see the poem in connection with my other work, including many verses most sympathetic to the true Christian spirit for which I have always had great respect—such as that section of poems, "Feet Of Jesus," in my book, "The Dream Keeper," or the chapters on religion in my novel, "Not Without Laughter" which received the Harmon Gold Award from the Federated Council of Churches.

They failed to consider "Goodbye, Christ" in the light of various of my other poems in the ironic or satirical vein, such as "Red Silk Stockings"—which some of my critics once took to be literal advice.

Today, accompanied by a sound truck playing "God Bless America" and bearing pickets from the Aimee Semple McPherson Temple of the Four Square Gospel in Los Angeles, my poem of 10 years ago is resurrected without my permission and distributed on handbills from a Pasadena hotel where I was to speak on Negro folk songs.

Some weeks later it was reprinted in The Saturday Evening Post, a magazine whose columns, like the doors of many of our churhes, have been until recently entirely closed to Negroes, and whose chief contribution in the past to a better understanding of Negro life in America has been the Octavius Roy Cohen stories with which most colored people have been utterly disgusted.

JAN 11 1941

Now, in the year 1941, having left the terrain of "the radical at 20" to approach the "conservative of 40," I would not and could not write "Goodbye, Christ," desiring no longer to "epater le bourgeous."

However, since those at present engaged in distributing my poem do not date it, nor say how long ago it was written, I feel impelled for the benefit of persons reading the poem for the first time, to make the following statement:

"Goodbye, Christ" does not represent my personal viewpoint. It was long ago withdrawn from circulation and has been reprinted recently without my knowledge or consent. I would not now use such a technique of approach since I feel that a mere poem is quite unable to compete in power to shock with the current horrors of war and oppression abroad in the greater part of the world.

Furhermore, I have come to believe that no system of ethics, religion, morals or government is of permanent value which does not first start with and change the human heart. Mortal frailty, greed, and error know no boundary lines.

The explosives of war do not care whose hands fashion them. Certainly, both Marxists and Christians can be cruel. Would that Christ came back to save us all. We do not know how to save ourselves.

Journal and Guide
Norfolk, Virginia

I Am A Negro

By JAMES T. McDOWELL

I am a Negro with face that is black,
Bearing the hate of the world on my back,
I am convicted though justly upright,
Never is given a fair, honest fight,
For I am a Negro with face black as night.

I am a human with heart and with hand,
Working for right and at God's great command
Though I am jim-crowed and wrongly accused,
Onward I march . . . . this banner I use,
For life is a great fight and I cannot lose.

JAN 25 1941

I am a man . . . . not a brute nor a slave,
I'm all that is manly and daring and brave,
I'm not a weakling, a fraud nor a freak,
I'm not a coward, no petting I seek,
For I am a man and a man isn't weak.

I've got a heart, though it's often abused,
By hate that is fired from the prejudiced fuse,
I fight for my country and carry my share,
Yet get bare half service for paying full fare,
But I've got a heart; and a heart that does care.

I am a Negro and proud of my race,
Though others may hate it with malice debased,
I'll fight for my rights or I'll die on the spot,
For bravery is noble, and cowardice is not,
And I am a Negro that fights for my lot.

I am a Negro and good as the best,
Though chances I merit are given the rest,
I'll never stop my progress, though slow it might be
I'll never stop my struggle for equality,
For I am a Negro, black, honest, and free.

Globe and
Independent
Nashville, Tenn.

LANGSTON HUGHES EXPLAINS WHY HE WROTE "BAD" POEM

JAN 10 1941

Says "Goodbye, Christ" Not His Sentiments; Has Had His Piece Discontinued

(By Langston Hughes for ANP)

CHICAGO, ILL.—Almost ten years ago now, I wrote a poem in the form of a dramatic monologue entitled GOODBYE, CHRIST with the intention in mind of shocking into being in religious people a consciousness of the admitted shortcomings of the church in regard to the condition of the poor and oppressed of the world, particularly the Negro people.

Just previous to the writing of the poem, in 1931, I had made a tour through the heart of our American Southland. For the first time I saw peonage, million dollar high schools for white children and shacks for Negro children (both of whose parents work and pay taxes and are Americans), I saw vast areas in which Negro citizens were not permitted to vote, I saw the Scottsboro boys in prison in Alabama and colored citizens of the state afraid to utter a word in their defense, I crossed rivers by ferry where the Negro drivers of cars had to wait until all the white cars behind them had been accommodated before boarding the ferry even if it meant missing the boat.

I motored as far North as Seattle and back across America to New York through towns and cities where neither bed nor board was to be had if you were colored, cafes, hotels, and tourist camps being closed to all non-whites. I saw the horrors of hunger and unemployment among my people in the segregated ghettos of our great cities. I saw lecture halls and public cultural institutions closed to them. I saw the Hollywood caricatures of what pass for Negroes on the screens that condition the attitudes of a nation. I visited state

religious colleges to which no Negroes were admitted.

To me these things appeared unbelievable in a Christian country. Had not Christ said, "Such as ye do unto the least of these, ye do it unto me"? But almost nobody seemed aware. Sincere Christians seeking to combat this condition were greatly in the minority.

I couched the poem in the language of the first person, I, as many poets have done in the past in writing of various characters other than themselves. The I which I pictured was the newly liberated peasant of the state collectives I had seen in Russia merged with those American workers of the depression period who believed in the Soviet dream and the hope it held out for a solution of their racial and economic difficulties. (Just as the I picture in many of my blues poems is the poor and uneducated Negro of the South—and not myself who grew up in Kansas.)

At the time that GOODBYE, CHRIST first appeared, many persons seemed to think I was the characterized I of the poem. Then, as now, they failed to see the poem in connection with my other work, including many verses most sympathetic to the Christian spirit for which I have always had great respect—such as that section of poems, **Feet Of Jesus**, in my book THE DREAM KEEPER, or the chapters on religion in my novel, NOT WITHOUT LAUGHTER which received the Harmon Gold Award from the Federated Council of Churches. They failed to consider GOODBYE, CHRIST in the light of various of my other poems in the ironic or satirical vein, such as RED SILK STOCKINGS—which some of my critics once took to be literal advice.

Today, accompanied by a sound truck playing GOD BLESS AMERICA and bearing pickets from the Aimee Semple McPherson Temple of the Four Square Gospel in Los Angeles, my poem of ten years ago is resurrected without my permission and distributed on handbills before a Pasadena hotel where I was to speak on Negro folk songs. Some weeks later it was reprinted in THE SATURDAY EVENING POST, a magazine whose columns, like the doors of many of our churches, has been until recently entirely closed to Negroes and whose chief contribution in the past to a broad understanding of Negro life in America has been the Octavius Roy Cohen stories with which most colored people have been utterly disgusted.

Now, in the year 1941, having left the terrain of "the radical at 20" to approach the "conservative of 40", I would not and could not write GOODBYE, CHRIST, desiring no longers to epater le bourgeois. However, since those at present engaged in distributing my poem do not date it, nor say how long ago it was written, I feel impelled for the benefit of persons reading the poem for the first time to make the following statement:

GOODBYE CHRIST does not represent my personal viewpoint. It was long ago withdrawn from circulation, and has been reprinted recently without my knowledge or consent. I would not now use such a technique of approach since I feel that a mere poem is quite unable to compete in power to shock with the current horrors of war and oppression abroad in the greater part of the world. Furthermore, I have come to believe that no system of ethics, religion, morals, or government is of permanent value which does not first start with and change the human heart. Mortal frailty, greed, and error know no boundary lines. The explosives of war do not care whose hands fashion them. Certainly, both Marxists and Christians can be cruel. Would that Christ came back to save us all. We do not know how to save ourselves.

Globe and Independent
Nashville, Tenn.
JAN 10 1941

Famed Negro Poet's Work Featured in Opera For Friday

JAN 24 1941

Play At War Memorial Bldg. Based On Story By Alexander Pushkin

An opera based upon a libretto by the famous Negro poet of Russia, Alexander Pushkin, will be presented this Friday night at the War Memorial Auditorium, under the auspices of the Metropolitan Opera Guild and the Children's Theater.

The lyrical score to the opera, "The Bumble Bee Prince," was adapted from "The Tale of the Tsar Sultan," which Pushkin wrote for the Czar's children. Rimsky-Korsakoff wrote the music and it was first performed in the private theater of the Imperial family in St. Petersburg.

Pushkin was descended from Negro and Russian ancestry. Though of aristocratic birth, his revolutionary verses sympathizing with the masses exiled him. Only to be returned as an official, after several years.

In his short span of life (1799-1837) which ended in a duel, Pushkin was able to make a lasting contribution to literature. He instituted the change from the dull, artificial styling previously used, to the rich and expressive native Russian. To his honor are innumerable memorials; dedicated to the "creator of modern Russian literature."

By S. Russwurm Vann.

The Plaindealer
Kansas City, Kan.
JAN 24 1941

By Beatrice M. Murphy for ANP

PREJUDICE

Do all folks hate me
Because I'm black?
Savior of the World
Where is the love
You gave for me on Calvary
For the redeemed world?
Why, only today, on a train
A white child stood—
Rather than sit beside
This lovely black figure—
We, who serve this same world,
Pray for better things;
Find no kind word,
No friendly smile . . .
Forgive her, Christ—
She was such a little child.

—Coston Vale, Cambridge, Mass.

Afro-American
Baltimore, Maryland
JAN 10 1941

New York Gives All a Chance

An 18-year-old colored girl won second prize from thirty-one other high school poets in New York's annual inter-high school poetry contest last week.

First prize went to a white lad who wrote about spring. Second prize winner, Miss Ethel Wilmer, described in rhyme what happened to her when she got up in the morning, and the judges applauded.

Most colored children attend separate schools, but those who attend mixed schools, as in New York, modestly manage to win their share of the honors.

No wonder New York is the nation's fastest-growing city. It is also the most democratic.

News
Birmingham, Ala.
MAY 3 1941

I'M FREE, BLACK AND TWENTY-ONE

I'm free, black and twenty-one,
Loving America, my native home.
To no other land do I owe allegiance,
To no other ruler do I give obedience.
I sprang from its soil; and before me
My ancestors have for centuries
Hewed its forests, built its cities,
Endured its poverty, enjoyed its riches.

Here when freed, they cast their lot,
Long before the coming of the melting pot.
Laboring and sweating, day and night,
Building castles of pleasure, forts of might.
This jewel that sparkles between two oceans
Has fed my native-born patriotism,
With the honey of liberty and justice for all,
And I'll fight for it until I fall.

I helped build this land; 'tis part of me,
From Canada to Mexico, from sea to sea.
Its Eastern hills, its Western plains,
Its Northern blizzards, its tropical rains,
Its teeming cities like pyramids,
Its moonlit lanes where vows are said—
All these I love and are part of one
Who is proud to call it his native home.

My friends, my kin, my wife, my son
Are all Americans, American-born.
All that I have, or ever intend to be,
Can only come true in this land of the free.
All that I wish or covet for my own
Is here in America, my native home,
Where might is not right, but right is right,
And as far apart as day and night.

Of my loyalty let there be no question mark
Of fifth-column activities in the dark,
Because the column that fights to keep us free
Rid us of prejudice and disunity,
Repelling the invaders as fast as they come,
Fighting for freedom in America, my home,
Is the column in whose van I'll always be,
Fighting and doing for democracy.

Though my future be black as my face,
I'm all American, regardless of race.
Though my road be as knotty as my hair,
This is my land, fairest of the fair,;
And under no pretext will I betray a land
Where every man is a king, a king a mere man;
For in no other land under the sun
Could I be free, black and twenty-one.

—POMPEY HEARD.

Christian Recorder
Philadelphia, Pa.
JUN 12 1941

THE AFRO-AMERICAN SPEAKS

By H. James Collins

I live within a country where
They tell me "Freedom" reigns—
I always share my country's fate,
Its losses and its gains.

I help defend the stars and stripes
And take my share of toil,
And strive thy mental worth to prove
By burning midnight oil.

And still no matter where I go
There's one thing I must face,
That souls beneath a darkened skin
Must seek and find their place.

A man who ruled this land once said
"All men are equal born,"
If that be true then why should I
Of all my rights be shorn.

If I'm a loyal citizen,
(Indeed they tell me so;)
Then where in thunder is my place?
That's what I'd like to know.

Must I be always left behind
While others go before,
And always take the leavings and
Be dared to ask for more?

And must I stand aside and see
Less worthy ones than I,
Be given preferment and place
With limit to the sky?

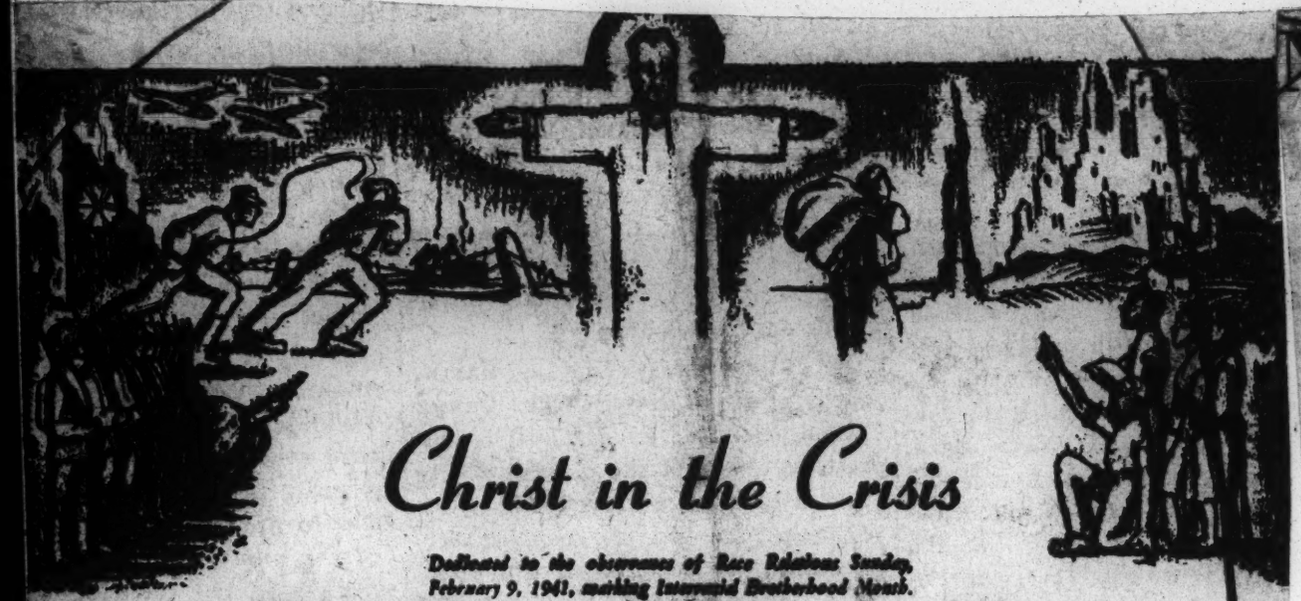
Must I with crushed ambition
And with shame upon my face.
Be circumscribed and told each day
—To keep within my place?

O country great, O native land
Lift [illegible] eyes and see
That God requires at thy hand
Justice and Liberty.

And I shall struggle on and pray
In life's exacting race
Until some day you'll yield to me
My rightful hard-earned place.

40b-1941

Star of Zion
Charlotte, N. C.



Christ in the Crisis

Dedicated to the observance of Race Relations Sunday, February 9, 1941, marking Interracial Brotherhood Month.

FEB 6 - 1941 FEB 6 - 1941

ACROSS the oceans, from old lands
Where freedom sinks in starless night,
Pale hope, with lacerated hands,
Gropes towards the New World for the light.

London ablaze, fair Paris cowed,
Gibraltar shocked, Rome tyrant-bound,
Europe's most precious culture bowed
In hungry terror under ground!

From Norway to the torrid wastes
Of Africa, by ship and plane
And battle line, destruction hastes,
And reason seeks a home in vain.

Foul bigotry alone is free
To scoff at God and render youth,
What man was never meant to be,
A savage thing at war with truth.

And he who clings to self-control
Against all tyrants, whose last breath
Must still attest the sacred soul,
Will walk companionate with death.

O tortured Europe, where begins
The root of all thy plaguing, where
Does retribution trace the sins
Implicit in thy stark despair?

The sin of all the sins, the root
Of shattered Europe's flaming wreck,
Is that one man should set his foot
Upon a fellow-mortal's neck.

And, O America, my land,
By what infallible decree
Will they find succor at thy hand
When the torn nations turn to thee?

By this alone, that here we swear
Freedom shall live, whate'er the cost,
And that no human soul shall wear
The chains that come with freedom lost.

And, though the mad dictators chafe
And froth their threats, here we declare
No nation on the earth is safe
Till men find freedom everywhere.

And as they come, the refugees,
Einstein or Mann, the royal dame,
Pauper or child, to all of these
The boon we offer is the same—

This freedom-starred democracy
Which men of every race and creed
Have wrought in conscious unity
To serve a universal need.

For when the thunderhead is past,
When tyranny is stricken down,
And peace re-builds the world at last,
Democracy will be its crown.

Then the great miracle will be
That *He* who long ago could say
The truth would set man's spirit free,
Had led the battle all the way.

Leslie Pinckney Hill

The Daily Worker
New York, N. Y.

NEGRO BALLAD

By EMILIO DELGADO

Translated by Nan Pendrell

I tell you, Macu
You are a Negro,
You are a Negro.
Don't insist.
You will always be nothing.
Shine, shine!
That is your job, Macu.
(*Answer No! Macu*)

Why do you want to go to night school,
Why do you want to go to meetings?
You will always be nothing.
Be reasonable, Macu.
Be reasonable.
Those books won't bring you bread,
You won't find health at meetings.
Tell me, what's all that worth,
If you are a Negro,
If you are a Negro, Macu?
(*Answer No! Macu*)

Don't you see me?
Just the same as you
I am shining this shoe . . .
Shoot craps, take a drink,
Forget the pain of knowing
That you and I,
And I and you are Negroes, Macu.

Shine, shine!
Always shine shoes.
(*Answer No! Macu*)

You are coughing, Macu
And the light dies in your eyes.
Don't insist on knowing more,
Don't believe in anything,
But that you and I,
And I and you will always be
Shining.
(*Answer No! Macu*)
Always answer NO.

Journal and Guide
Norfolk, Virginia

The Negro Speaks

Though my skin be copper-plated,
And streaked at times with dusky brown
Though my lot may be ill-fated,
The world can't keep me down.

Though they condemn coarse-grained features,
And my heavy matted hair;
Like the other living creatures—
I too, will climb up progress' stair.

Because sometimes my words are drawled,
And perhaps my speech is thick—
That's no reason I should be called
Names whose sting exceeds the stick.

Though they heap me with abuse,
And try their best to keep me down;
The world one day will bow before me,
And place upon my head a crown.

—JULIAN H. ROBINSON.

Washington Tribune
Washington, D. C.

A FATHER'S DAY TRIBUTE

To Dr. Carter G. Woodson
Founder and Director of Negro History Week

By CLAUDIA McCONNELL

That all should know what his race has done
Midst trials, privations, yet vict'ries won,
Down in the depths of the past he sought
Found many great deeds his folk had wrought,
Back in the annals of time he traced,
Proved from tortured souls of his race
They met bravely with courage and grace
The greatest challenge a people e'er faced.
For years he worked and hoped and found
Negro contributions that have no bounds.
In religion, science, politics, the arts
His race has played an enduring part,
He determined that men indeed recognize
Negro efficiency, culture, enterprise,
In shaping America, her wars, her plans,
Its bulwarks, ships, Negroes, too, did man,
That dark American fame, too, shall last
Week of Negro History, feats unsurpassed,
All hail, to him who unearthed such deeds
Gave a rich heritage to guide Negro seed,
That evermore in the history of journal
True Negro identity entwined eternal,
Carter G. Woodson, this genius of ours
Building for us such strengthening towers,
May his praise for e'er and e'er be sung
As we climb triumphantly rung by rung—
Dr. Woodson, we do thee greet.

Amsterdam News
New York, N. Y.

Poet's CORNER

BALLAD OF BOOKER T.
By LANGSTON HUGHES

Booker T.
Was a practical man.
He said, Till the soil
And learn from the land.
Let down your buckets
Where you are.
Your fate is here
And nowhere.
To help yourself
And your fellow man,
Train your head,
Your heart, and your hand,
For smartness alone's
Surely not meto—
If you haven't at the same time
Got something to eat.
So at Tuskegee
He built a school
With book-learning there
And the workman's tool.
He started out
In a simple way—
For yesterday
Was not today.
Sometimes he had
Compromise in his talk—
For a man must crawl
Before he can walk—
And in Alabama in '85
A joker was lucky
To be alive.
But Booker T.
Was nobody's fool:
You may carve a dream
With a humble tool.
The tallest tower
Can tumble down
If it is not rooted
In solid Ground.
So, being a far-seeing
Practical man,
He said, Train your head,
Your heart and your hand.
Your fate is here—
Not afar—
So let down your buckets
Where you are.

Amsterdam News
New York, N. Y.

Poet's CORNER

THE GROWTH OF JOHN HENRY
By EARL CONRAD

John Henry born in Africa
A million years ago
Was destined from his day of birth
To grow and grow and grow!

When John was but a little lad
He looked upon great trees,
And said, "My legs shall stretch and stretch
And be as tall as these!"

He sprouted up, and grew until
He had a mighty back,
His head reached up and touched the sky,
Till sunlight burned him black!

His arms spread over Africa
The jungle was his roar;
Here dwelt the Negro people and
John Henry was their core!

The white men came from far away,
With plans of slavery:
They came with guns, and branded John,
And took him 'cross the sea!

(The scavengers tore up the towns,
They ravaged all the plains,
They slaughtered fifty million blacks
To rivet John in chains!)

They put the Titan slave to work,
To feed the Old World's mart;
His mighty arm picked cotton and
A song came from his heart!

"The sun upon its course is loved,
It is abhorred by none;
Yet I, I am eclipsed on earth—
And I—the sun's own son!

"I too, within an orbit roll,
I too shall wield eclipse,
And blot, like night, this slavery,
And split its iron grips!"

Like Atlas, John held up the sun,
(Three million toiled away).
He clothed the mass, and mined the earth;
He shook the world all day!

He pushed the Mississippi back,
He swallowed up the Gulf,
He crushed the coasts between his palms
Like ancient Beowulf!

And who is there that has not heard
How John, the steam drill beat?
He drilled by hand—down drove the steel!
His arm was twice as fleet
Volcanoes roared when that man danced,
Stars fell, to see his pride.
He laughed—like Punchinello laughed—
Way down, inside, he cried!

Four Continents were up in arms
Within two hundred years,
John Henry's labor power set
The world upon its ears!

Europe fought to get the trade,
To win the age-old loot:
The price, John Henry's strong, black flesh—
His endless toil to boot!

The South American countries gave
Their mother-lands a jolt,
As red men, white, and black, and all,
Broke loose in fine revolt!

Great Africa's life lay prostrate for
John Henry was away—
And foreigners filled up that land,
And leech-like, had their day!

The States, for now there were the States,
Were straddled by a form:
John Henry's angry body stood
Astride the coming storm!

Two powers arose on our broad soil,
Both seeking for the West:
The Free States in the Northern realm,
Which gave the South no rest!

The Negro watched the battle royal
That loomed between his foes,
And planned that now he'd break his chain
(That's how a free man grows!)

The black man leaned his weight upon
A neighbor passing by,
(That was the Abolitionist,
The mighty white ally!)

The time came when John Brown was hung—
(He took the white man's side!)
And young John Henry wept a flood
That old John Brown had died!
The avalanche came rumbling down
Along the mountain side!
The allies pooled their common strength
And ran with mammoth stride!

They hurled the ancient enemy
Outside his ancient tower—
Into the raging fall of stone,
Into the crumbling power!

Then crashed to earth the giant who
Had stolen John before,
Enslaved him once in Africa,
Taught him the arts of war!
The fires of egoism sprang high and wide,
The world saw how John grew
When Reconstruction reached the land
And slavery was through!

They bore the Negro to his knees,
But there he will not stay:
Instead he rises ever up,
A-marching on his way!

John Henry still is gaining height,
And so, the story goes,
He'll never stop and cannot stop
While Negro red blood flows!

So long as fifteen million folk
Are held in bondsman's thrall,
John Henry's sun-blacked hand will poise,
And strike a blow for all!

Journal and Guide
Norfolk, Virginia

17 Year Old Girl Writes Book Of Poetry

By SARAH POWELL HUDLEY

ST. LOUIS, Mo.—To 17-year-old Naomi Cornelia Long, daughter of one of St. Louis' prominent pastors, has come the unusual recognition of being the author of "Songs to a Phantom Nightingale a small book of verse recently published by Fountain's Publishers, Inc., New York City. The publishers said of her book.. "In this book, a new poetic voice is heard, a voice that speaks with lyric beauty and dramatic clarity ..The stamp of her genius is unmistakable in the vibrant beauty of the lines, in the zest ..." and vigor with which she writes .."

FORMER NORFOLKIAN

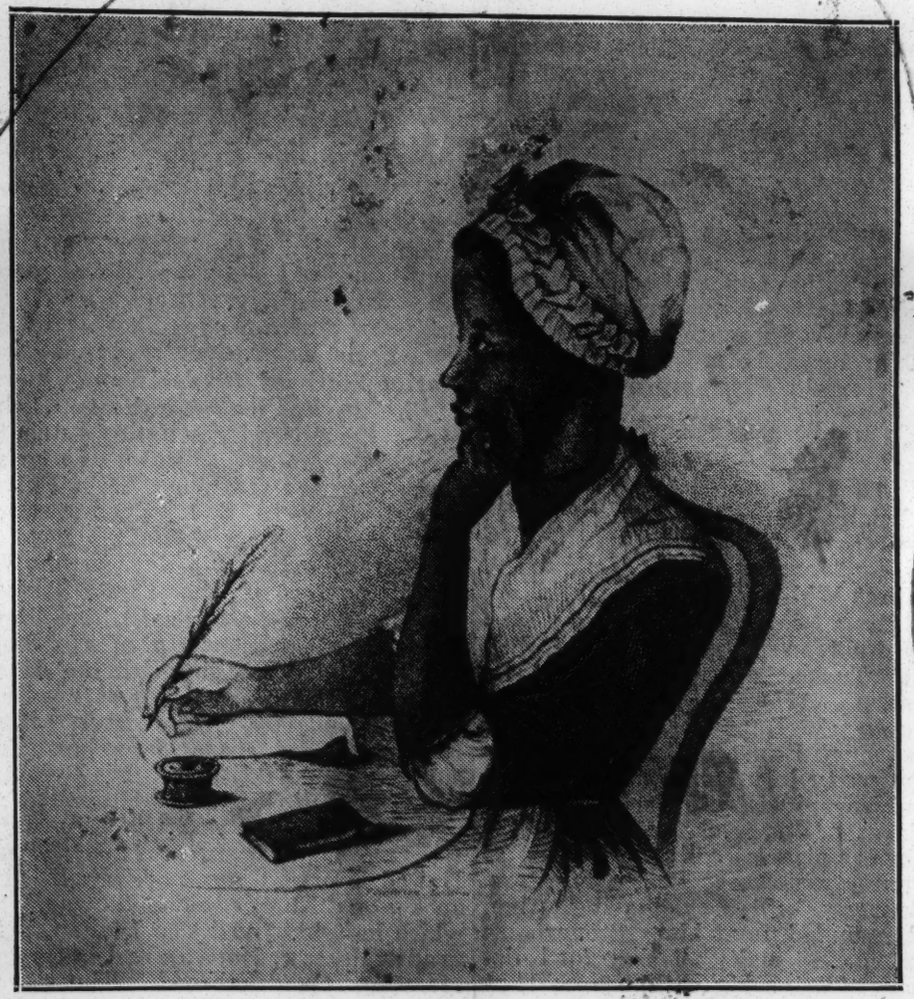
Miss Long was born in Norfolk, Virginia, but spent her childhood in East Orange, New Jersey until December, 1937, when she, with her parents and two brothers moved to St. Louis. When a resident of East Orange, she began writing poetry at the age of seven. Her first poem was published in the Orange Daily Courier in 1935. In 1937 the Calvary Baptist Church, of which her father was pastor, sponsored her in a recital of her poems.

While an honor student of Sumner High School in St. Louis, she was elected to membership.. ..in a national honor society, became the editor-in-chief of the school magazine, president of the creative writing club, editor of the yearbook, and member of the a capella choir. Her poetry has been published from time to time in the Missouri School Journal, New York Age, St. Louis Call, and St. Louis Argus in addition to numerous school and church publications. Recently won recognition in poetry and essay contests sponsored by the Women's Federated Clubs, Civitan International, Urban League (Delta Sigma Theta award)

40b-1941

AMONG FIRST AMERICAN POETS

FEB 8 - 1941



PHYLLIS WHEATLEY—First Colored American to achieve distinction in letters.—Though a slave girl, born in Africa, she became literate and was honored for her art and verse.

FEB 8 - 1941

Globe and Independent
Nashville, Tenn.

Message To The President

(By Langston Hughes for the ANP)

MAR 7 1941

Mr. President, kindly please,
May I have a word with you?
There's one thing, for a long time,
I've been wishing you would do.
In your fireside chats on the radio
I hear you telling the world
What you want them to know,
And your speeches in general
Sound mighty fine,
But there's one thing, Mr. President,
That worries my mind.
I hear you talking about freedom
For the Finn,
The Jew,
And the Czechoslovak—
But you never seem to mention
Us folks who're black!
We're all Americans, Mr. President,
And I've ha denough
Of putting up with this
Jim Crow stuff.
I want the self-same rights
Other Americans have today.
I want to fly a plane
Like any other man may.
I don't like this Jim Crow army
Or this Jim Crow navy,
Or the lily-whtie marines
Licking up the gravy.
We're one-tenth of the nation,
Mr. President, fourteen million strong.
If you help to keep us down,
You're wrong.
We work and pay our taxes.
Our patriotism's good.
We try to live like
Decent Americans should.
That's why as citizens, Mr. President,
We have the right to demand
The next time you make a speech,
Take an *all-out* stand
And make your meaning
Just as clear to me
As you do when talking to
Those Englishmen across the sea.
Since, for our land's defense—
If we have to fight—
We ought to be together
Black and white.
MAR 7 1941
So what I'm asking, Mr. President,
Is to hear you say:
No more segregation in the U. S. A.
And when you mention the Finns,
And the Jew,
And the Czechoslovak,
Don't forget the fourteen million
Here who're black.
Such a speech, Mr. President for me
Would put a whole lot more meaning
In Democracy.
So the next time you sit down
To that radio,
Just like you lambast Hitler
Give Jim Crow a blow—
For all I'm asking, Mr. President,
Is to hear you say,
No more segregation in the U. S. A.
My friends, NO more
Segregation in the U. S. A.

406

Afro-American
Baltimore, Maryland

Ballad of the Killer Boy

APR 12 1941

406

By LANGSTON HUGHES
for ANP

Bernice said she wanted
A diamond or two.
I said, Baby,
I'll get 'em for you.
Bernice said she wanted
A Packard car.
I said, Sugar,
Here you are.
Bernice said she needed
A bank full of cash.
I said, Honey,
That's nothing but trash.
I pulled that job
In the broad daylight.
The cashier trembled
And turned dead white.
He tried to guard
Other people's gold.
I said to hell
With your stingy soul!
There ain't no reason
To let you live!
I filled him full of holes
Like a sieve.
Now they've locked me
In the death house.
I'm gonna die!
Ask that woman —
She knows why.

APR 12 1941

Pittsburgh Courier
Pittsburgh, Pa.

STEERAGE PASSENGERS ABOARD SHIP OF AMERICAN DEMOCRACY

MAR 15 1941

406

By BISHOP REVERDY C. RANSOM

Americans of African descent ride "Steerage,"
On board the ship of American Democracy.
They paid the same fare for passage as did others—
Save in this— MAR 15 1941
Not one of them is riding on a "pass" of alien birth or parentage
The hands of black men helped to lay her keel
When Crispus Attucks passed to martyrdom
And Peter Salem fell at Bunker Hill.
When she was launched, Alexander Hamilton,
A man of Negro blood,
Helped chart her course, when she sailed forth,
A ship of destiny.
Flying the flag of Freedom for all on board,
Black men from the steerage were called on deck,
A glorious hour,
To fight with Commodore Perry in the battle of Lake Erie
As on the deck they charged the foe across
The bodies of their comrades slain.

Great Lincoln called, when defeat or victory
Trembled in the balance to perserve
The Union's Cause.
To hundred thousand black men in blue
Responded to help save the nation
And keep our flag afloat.

Today, a fateful hour! A world girded
With armed might,
To challenge, to menace, and to strike
A mortal blow.
Not only to life and liberty, but to all
The precious cargo our Democracy
Has wrested from the years. MAR 15 1941
Denied the freedom of the ship, but still confined
To steerage.
None of us have mutinied, scuttled the ship.
Or commited an act of sabotage.
If today the Captain calls, MAR 15 1941
"All hands up on deck!"
We come with willing feet, only on condition,
That every bar of race and color be removed.
Then we can fight like Americans and die like men,
Realizing for all Americans at home, the democracy
We are so ardently striving to preserve for others,
Among nations and peoples beyond the seas.

Afro-American
Baltimore, Maryland

Message to the President

MAR 1 1941

By LANGSTON HUGHES
(for the ANP)

Mr. President, kindly please,
May I have a word with you?
There's one thing, for a long time,
I've been wishing you would do.
In your fireside chats on the radio
I hear you telling the world
What you want them to know,
And your speeches in general
Sound mighty fine,
But there's one thing, Mr. President,
That worries my mind.
I hear you talking about freedom
For the Finn,
The Jew,
And the Czechoslovak---
But you never seem to mention
Us folks who're black!
We're all Amercians, Mr. President,
And I've had enough
Of putting up with this
Jim Crow stuff:
I want the self-same rights
Other Americans have today.
I want to fly a plane
Like any other man may.
I don't like this Jim Crow army
Or this Jim Crow navy,
Or the lily-white marines
Licking up the gravy.
We're one tenth of the nation,
Mr. President, fourteen million
strong.
If you help to keep us down,
You're wrong.
We work and pay our taxes.
Our patriotism's good.
We try to live like
Decent Americans should.
That's why as citizens, Mr. President, MAR 1 1941
We have the right to demand
The next time you make a speech,
Take an all-out stand
And make your meaning
Just as clear to me
As you do when talking to
Those Englishmen across the sea.
Since, for our land's defense---
If we have to fight---
We ought to be together,
Black and white.
So what I'm asking, Mr. President,
Is to hear you say:
No more segregation in the U.S.A.
And when you mention the Finns,
And the Jew,
And the Czechoslovak,
Don't forget the fourteen million
Here who're black.
Such a speech, Mr. President, for me MAR 1 1941
Would put a whole lot more meaning
In Democracy.
So the next time you sit down
To that radio,
Just like you lambast Hitler
Give Jim Crow a blow---
For all I'm asking, Mr. President,
Is to hear you say,
No more segregation in the U.S.A.
My friends, NO more
Segregation in the U.S.A.

Chattanooga, Tenn., Daily Times
March 27, 1941

GOVAN TELLS CLUB OF NEGRO WRITERS

Negroes in Literature' Is Topic of Kosmos-Woman's Club Talk

"Negroes in Literature" was the topic of a talk by Gilbert E. Govan at the meeting of the literature department of Kosmos-Woman's club Tuesday at the clubhouse on McCallie avenue. Mrs. Lee Barnes, director introduced Mr. Govan.

Mr. Govan mentioned Phillis Wheatley, born in Africa. Though a slave, she was treated as a member of the family in which she served and was even sent to England, Mr. Govan said, to try to recover from tuberculosis. Her poetry was published in 1773.

One hundred and twenty years later came the Negro poet, Paul Lawrence Dunbar, an elevator boy, born in Dayton, O., Mr. Govan said.

Mr. Govan spoke to Booker T. Washington, who astonished the south by being asked to speak at the Atlanta exposition. Mr. Govan said that Booker T. Washington stated "The white man and the Negro are as far apart as the fingers on the hand except when there is a mutual interest; then they are as close as a closed fist."

The greatest of all Negro writers, next to Booker T. Washington, Mr. Govan said, was James Weldon Johnson. His biography is called "Along the Way." Because of his desire to help his race he became a diplomat and was sent to Colombia and Venezuela, South America. Then he worked under Carnegie and Rockefeller institutes and later accepted the chair of creative literature in Nashville. He was the composer of several songs.

Mr. Govan also mentioned William Stanley Braithwaite, who edited an anthology of American magazine verse; Countee Cullen, whom he termed as being next to Johnson, and Charles W. Chestnutt.

Countee Cullen, who was born in the east, the son of a minister, received his master's degree from Harvard university. His poem, "To John Keats at Springtime," is well known. Chestnutt was considered by some as the greatest Negro novelist. He is the author of "Conjure Woman," Mr. Govan said.

Hostesses were Mrs. F. Clifford Bickers, chairman, assisted by Mesdames Charles Willingham, William F. Bowling, Roy Kenaston and Jack McConnell.

Washington Tribune
Washington, D. C.

They Lynched a Negro

406

They lynched a Negro boy yesterday
The slavemasters came and took him
They beat him and they shot him
The blood oozed out of his black body
The flesh was carved from his bone
His uniform was spotted red, you see
He was a member of Uncle Sam's Army.

Black boy fighting for "democracy"
Tied to a Southern lynching tree
"Democracy"
Whose? Where? When? How?
In far-off Dakar the sun beats down like hell
It's hotter in Georgia
There's hell in Mississippi.

In Washington the man said
"Our Way of Life"
"Majesty of Soul"
"Four Freedoms"
Which one means black folk?

In memory encase—
A "firebrand" chat cannot erase—
At Fort Benning, Georgia
They lynched a Negro boy yesterday.

—MAURICE GATES

40c-1941

Washington Post
Washington, D. C.

Color Prints On Display At Howard U.

JAN 12 1941

Until the end of the month an exhibition of serigraphs and lithographs in color will be on view at the Howard University Gallery of Art. This group of 30 or so prints has been loaned through the courtesy of the Illinois WPA art project. The artists working on this particular project have been especially interested in the development of the medium of color lithography and have done much through their experimentation to advance its use. The medium has been given new impetus largely through the efforts of three Chicago artists, Max Kahn, Eleanor Coen and Misch Kohn, all of whom are exhibiting their work in the current exhibition at Howard.

The efforts of these artists, not only to advance the technical knowledge and the possibilities of the medium but to extend the audience for color prints is most welcome. Such development work should be a major function of the WPA art projects as indeed, it has been in several cases. The credit for the development of the new silk screen process goes to another branch of the WPA that of New York City. Here Anthony Velonis and a group of artists working with him are almost entirely responsible for the now rapidly advancing use of this highly successful medium. The current exhibition contains a group of color prints or serigraphs made with this method.

JAN 12 1941

Serigraphs are usually carried out in many colors. Each color must be printed separately and must have its own stencil design. Printing colors may be opaque or transparent. Transparent colors permit greater variety of hues by printing two or more colors over one another."

Hoeckner's three prints at Howard are all done in the silk screen process of which he writes. He not only understands what he is doing and uses his color ably but has a strong message in the content of his work. Both his "Scientific Age" and his powerful "After Forty" are drawn with distinction and with force.

Among the color lithographs, the work of Eleanor Coen is also strong. Her "Fish Peddlers," in which she makes good use of heavy blacks, is an intresting paper. Max Kahn's "Horse Show" also uses black to good advantage and shows a deft handling of design.

The "Railroaders" by Mitchell Siporin is individual and combines blues and yellows in agreeable harmonies. Siporin's considerable experience as a mural painter lends a certain breadth to his designs. The prints of Douglas Wilson lean rather too heavily on Rouault, yet his two heads in "David and Absolom" show a definite ability.

It is interesting to see that in almost all of the prints from the Illinois art project, the artists show a strong inclination to draw people and use both figures and heads in their compositions.

ALICE GRAEME.

Springfield, Tenn. Times
January 16, 1941

Sculptor's Work Now In New York Museum

Knoxville — A sheep in modern sculpture and three small, stone "Mourning Doves," recently presented the University of Tennessee, is the beginning of a unique—perhaps a valuable—collection of the art of an old Nashville Negro who "just skulps when the Lord tells me to."

The sculptor is "Uncle" William Edmiston who uses for his work "plain rocks" identified as limestone. But these Tennessee rocks chisled by the Negro found their way into the Modern Museum of Art, and sophisticated New Yorkers viewed them, marveled and made notes.

Edmiston's art is supposed to go back perhaps centuries and all is natural insipiration. His sculpture is square in design, but carefully done. To the layman it is good because his sheep looks like a sheep.

"Coronet," the magazine of fine art, pictured some of the Negro's work in a fall issue, and other magazines have recognized "Uncle's" work.

The old Negro worked in private industry for a living for 70 years, but recently he was crippled and was assigned to a W.P.A. art project in Nashville.

Through the governmental agency, according to Mrs. Mary P. Charlton of the U-T Home Economics Art Department, the University may receive more of the sculpturings.

And so, if the old Negro's hand stays steady and the "Lord directs," Tennessee may make other contributions to art through one of her humblest citizens.

Winchester, Tenn., Herald
January 16, 1941

Unique Sculpturing Of Tennessee Negro Given To University

A sheep in modern sculpture and three small stone "Mourning Doves," recently presented the University of Tennessee, is the beginning of a unique—perhaps a valuable—collection of the art of an old Nashville Negro who "just skulps when the Lord tells me to."

The sculptor is "Uncle" William Edmiston who uses for his work "plain rocks" identified as limestone. But these Tennessee rocks chisled by the Negro found their way into the Modern Museum of Art, and sophisticated New Yorkers viewed them, marveled and made notes.

Edmiston's art is supposed to go back perhaps centuries and all is natural inspiration. His sculpture is square in design, but carefully done. To the layman it is good because his sheep looks like a sheep.

"Coronet," the magazine of fine art, pictured some of the Negro's work in a fall issue, and other magazines have recognized "Uncle's" work.

The old Negro worked in private industry for a living for 70 years, but recently he was crippled and was assigned to a W.P.A. art project in Nashville.

Through the governmental agency, according to Mrs. Mary P. Charlton of the U-T Home Economics Art Department, the University may receive more of the sculpturings.

And so, if the old Negro's hand stays steady and the "Lord directs," Tennessee may make other contributions to art through one of her humblest citizens.

Chicago Bee
Chicago, Illinois

Negro Artist Featured In Friday Magazine

JAN 1 2 1941

NEW YORK. — "Art the Hard Way" by Jerome Klein, one of America's leading art critics, in the January 17 issue of FRIDAY Magazine out today tells of the courage and hardship of Horace Pippin, Negro artist, and his struggle to become the outstanding painter he is today.

When Horace Pippin was shipped home from France in 191[illegible] with his right arm strapped to his side, it seemed a dead certainty that he was through with life—even though he did have a [illegible] admitted he was fit for [illegible] man's work.

JAN 1 2 1941

For ten years he could do nothing but remember and figure—until one day an idea struck him. He had found a way, crippled though he was, to paint again. Patiently and painfully he worked — until the painting he had labored over for three years—was "discovered."

Today, with his paintings shown in the great art galleries, he can look upon his achievement as having been well worth the tireless and painstaking effort it cost him, and if ever a man has pulled himself up by his own boot straps to achieve the impossible, Horace Pippin is that man.

FRIDAY's exclusive feature is supplemented by candid photographs of this fine artist showing his technique—and the painting which brought widespread critical acclaim.

Afro-American
Baltimore, Maryland

Hampton Inst. to Begin Work on Art Center

MAR 1 1941

HAMPTON INSTITUTE, Va. — Hampton Institute will open an arts center and theatre workshop, next year, according to President Malcolm S. MacLean.

The present "Old Science Building" on the campus will be completely modernized at a cost of $16,000 and an addition built for this purpose.

The new arts center will house courses in ceramics, architecture, painting, sculpture, and other graphic arts. It will also be the activity center for speech and radio work, dramatics, the dance, and vocal and instrumental music.

MAR 1 1941

Work will be begun this semester on a small auditorium and a fully equipped stage on which experimental work will be done in scenery, lighting and costumes.

Radio Station

A radio broadcasting station, a unit of a chain of intercollegiate broadcasting system stations, is included in the new plans.

Viktor E. Lowenfeld, Austrian refugee painter who came to Hampton last year; Helen L. Kendall and George F. Ketcham, Jr., are directing next year's art courses. A kiln for the teaching of pottery has already been ordered.

F. Irene Saunders, Charles H. Flax, Ernest Hays, Benjamin Jones, Paige I. Lancaster, and Julian H. Lipscombe are planning new functions for the music department. William H. Moses, Jr., who won the State of Virginia competition for the World's Fair exhibit, will head up the activities in the field of architecture.

Business Moved

The entire classroom space on campus will be reallocated during the coming semester, and the Division of Business, which is now in the buiding to be modernized, has been assigned new quarters.

Amsterdam News
New York, N. Y.

Stimson Reported Ready to Probe Plight of Soldiers at Ft. Benning

JAN 4 1941

WASHINGTON—Declaring that soldiers had been exploited financially and subjected to a bad moral influence in communities adjacent to Fort Benning, Ga., Secretary of War Stimson announced that immediately he would start an organization to deal with such conditions throughout the country.

He told his listeners there would be a committee to work with an effort to ward improvements of health and santiary conditions in towns near army posts and cooperate with law enforcement and other official agencies in the communities. The aim would be to control "undesirable persons and places" increase proper recreational facilities in the towns and protect soldiers "so far as we can from being exploited".

Speaking of Fort Benning, where there is a large concentradition of Negro troops, the secretary said there was great room for improvement in one of the neighboring towns—in all sorts of ways.

Just as soon as the post at Benning was increased, he said, and a lot of young officers came in looking for quarters nearby, all the rents in the town jumped three times their ordinary price.

Discussing the moral situation, he further said "Conditions of a moral character in one of these towns are an even worse influence".

It had been reported that this area, wherein vice was prevalent had been considered as being "out of bounds" for military forces and that the military authorities also considered extending their police activities into the town itself.

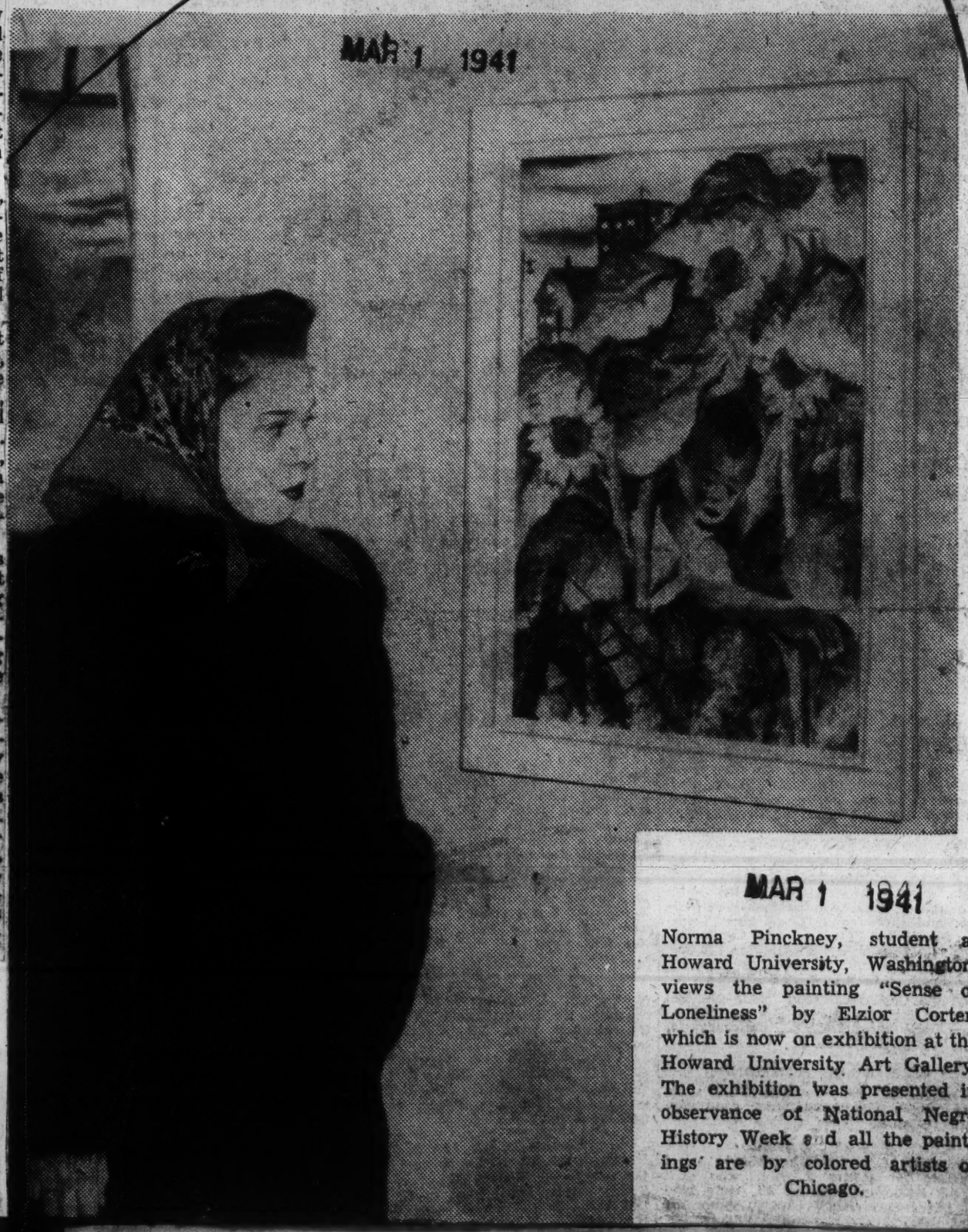
Stories of the conditions existing in the town had been vividly presented to the secretary so he made a personal trip there to inspect and verify reports concerning the actual conditions.

Long regarded as the gitimate prey of camp followers, soldiers are victimized and exploited not only in this particular area, but in other sections where there are large army cantonments, it is reported.

Afro-American
Baltimore, Maryland

"Sense of Loneliness"

MAR 1 1941



MAR 1 1941

Norma Pinckney, student at Howard University, Washington, views the painting "Sense of Loneliness" by Elzior Corter, which is now on exhibition at the Howard University Art Gallery. The exhibition was presented in observance of National Negro History Week and all the paintings are by colored artists of Chicago.

New York Times
New York, N. Y.

A Negro artist, Beauford Delaney, comes to the Vendome Gallery for his first show, introduced by Don Freeman. His canvases include a large and capable oil portrait of W. C. Handy and a spirited pastel portrait; New York street scenes, landscapes and still-lifes; and figure pieces. Despite occasional rawness of color and an occasional French impression in landscapes, this is quite personal and effective work—earnest, vigorous, and with the stamp of sincerity.

JAN 26 1941

St Petersburg, Fla., Times
February 9, 1941

Art Gallery Open At Jordan Park

An art gallery has been opened at the community hall in Jordan Park, negro housing project, 2240 Ninth avenue south, it was announced yesterday. The gallery, an extension unit of the St. Petersburg art center, WPA art project, will be known as the Jordan Park exhibition center.

Beginning with an informal opening tomorrow afternoon at 1 o'clock and lasting through a two-week period will be an exhibit of watercolor sketches by W. Sherrod McCall.

The exhibitions will be free to the general public at all times and the gallery will be open every week day except Saturdays, from 1 until 5 o'clock. It will be closed Saturdays.

40c-1941

Knoxville, Tenn. Journal
January 10, 1941

U-T Gets Work Of Negro Sculptor

A sheep in modern sculpture and three small stone "mourning doves", the work of "Uncle William Edmiston, elderly Nashville Negro who "just skulps when the Lord says so," have recently been presented to the University of Tennessee.

Even though he uses for his work "just plain rocks", identified as limestone, his work has been accepted and praised at the Modern Museum of Art in New York City.

Edmiston's art is supposed to go back perhaps centuries and is all natural inspiration. The work is square in design but carefully done. To the layman it is good because the sheep looks like a sheep.

"Coronet," in its sections on fine art, pictured some of the Negro's work in a fall issue and other magazines have recognized his work.

Kansas City Call
Kansas City, Mo.

Congressional Exhibit Extended

JAN 17 1941

WASHINGTON. — (ANP) — The art-literary exhibit sponsored by the Library of Congress, celebrating the seventy-fifth anniversary of the adoption of the 18th amendment, has been extended to the end of January, Dr. Alain LeRoy Locke reports.

In one of the most interesting and complete displays of Negro art and literature, the library has devoted much space to these works and hundreds have availed themselves of the opportunity to inspect the works. Visitors coming to Washington are urged to look in on the displays which are open daily to the public.

Argus
St. Louis, Missouri

Elmer Campbell Is Headliner In Biography Book

JAN 10 1941

JAN 10 1941

E. Simms Campbell, nationally famous cartoonist and native of St. Louis, is included among the "headliners" described in the January issue of CURRENT BIOGRAPHY. Mr. Campbell appears in the monthly publication of the H. W. Wilson Company because he is the first Negro artist to work for national publications and national advertisers. Every issue of Esquire contains ten or twelve full-page cartoons by him.

Mr. Campbell was born in St. Louis January 2, 1906. His father was a chemistry teacher and assistant principal in a high school here; his mother did water colors for her own satisfaction. The boy began to draw cartoons for his school paper and in 1923 won a nationwide contest for the best cartoon in any high school paper.

With the January issue, CURRENT BIOGRAPHY marks its second year of publication and offers its readers, as a new feature, the added advantage of illustrations. Designed primarily for library use, the magazine has become increasingly popular, not only with library users, but also with radio announcers, newspaper editors, and other individuals. Copies are available at the St. Louis Public Library.

The Union
Cincinnati, Ohio

NEGRO ARTIST INVENTS NEW PRINT PROCESS

JAN 23 1941

Harrisburg, Pa.—The discovery of the carborundum print process by Dox Thrash, 48-year-old Negro artist employed on the Pennsylvania WPA Art Project in Philadelphia, in collaboration with a group of project artists, is regarded by authorities as one of the most important developments in the technique of fine print reproduction since Aloys Senefelder invented lithography in 1796.

Because of this new process, printmakers and artists are able to widen the range of tone in black and white as never before. The discovery of the carborundum print process led to the development of carborundum etching by Claude Clark, a young WPA artist. It also permitted Hubert Mesibov and Michael J. Gallagher to perfect color carborundum print.

****

A veteran of the first World War, Mr. Thrash is a product of the Chicago Art Institute and the Graphic Sketch Club in Philadelphia. Prior to his WPA employment, he had been a porter, elevator operator, tap dancer, steward and soldier. His ambition, however, has been always to be an artist. The WPA gave him this opportunity and is largely responsible for his present success.

The latest encouragement which the WPA has given revolutionary processes developed by Mr. Thrash and his associates is the descriptive 16-page Art Circular No. 5 entitled "The Carborundum Print." This publication is available free of cost at the Federal WPA headquarters in Washington, D. C.

Journal and Guide
Norfolk, Virginia

Artists of Race Sing at Inaugural

JAN 25 1941

WASHINGTON, D. C.—A gala concert presenting some of the outstanding Negro stars of the musical world was presented at 8 p.m., Monday January 20, in the Departmental Auditorium as the latest entertainment feature in connection with the inauguration of President Franklin D. Roosevelt, it was announced this week by the inaugural committee thru its committee on special entertainment of which Emory B. Smith is chairman.

President and Mrs. Roosevelt headed the list of invited guests which included the cabinet, ranking members of the Senate and House of Representatives, Dr. Mordecai Johnson, president of Howard University, Dr. Garnet C. Wilkinson, first assistant superintendent of D. C. Schools, and Judge Armond W. Scott.

There was no admission charge for this concert which is expected to attract music lovers from all over the country who were in Washington to witness the inaugural ceremonies.

SEATS RESERVED

However, a large portion of the Departmental Auditorium seats were reserved.

The stars who were presented in the concert included persons whose talents are known to thousands of theatre-goers throughout the nation and whose voices are known and loved by millions of radio-listeners. Each of the stars gabe his time and talent as his personal homage to President Roosevelt.

SOUTHERNAIRES TO SING

The program included Ann Wiggins Brown, star of the successful Du Bose Hayward play; The Southernaires, National Broadcasting quintet; Clyde Barrie, staff artist ofthe Columbia Broadcasting System; Kenneth Spencer, basso of Los Angeles; Louis von Jones, violinist, instructor in the violin at Howard University, and Carroll Brice, contralto, soloist of St. George's Episcopal Church.

The Departmental Auditorium was decorated by the Department of Agriculture.

COMMITTEE

Working with Chairman Smith as members of the committee on special entertainment were: William O. Woodson, vice chairman; Harry A. McAlpin, secretary; Jesse H. Mitchell, treasurer; Miss Elsie Alston, Russell J. Bowser, W. Tecumseh Bradshaw, Rufus G. Byars, John H. Carter Conrad Clark, Thomas H. R. Clarke, Leon W. Condol, Nathan S. Dobbins, Mrs. Beatrice Edwards, Dr. H. Cicero Edwards, Dr. C. Thurston Ferebee, Dr. Dorothy B. Ferebee, Dr. William T. Grady, G. N. T. Gray, George H. Greenfield, Woolsey W. Hall, Col. West A. Hamilton, Mrs. Gertrude Hamm, Dr. E. F. Harris, Mrs. Dorothy Height, Dr. Leo S. Holton, Henry Lincoln Johnson, Jr., Belford V. Lawson, Jr., Mrs. Ruth Cornell Lee, Edward Lovett, Miss Corine Martin, Dr. C. Herbert Marshall, Ralph Mathew, Mrs. Elizabeth McDuffie, Rev. C. T. Murray, James M. Nabret, Jr., Capt. Arthur C. Newman, George A. Parker, Thomas W. Parks, Dr. Howard M. Payne, Mrs. John R. Pinkett, Mrs. Edna Murray Pope, Lieut. Col. H. D. Queen, Miss Arnetta L. Randall, Mrs. Sylvia Robinson, Judge Armond W. Scott, James E. Scott, Dr. William Thompkins, Mrs. Vivian L. Turner, George H. Wallace, Rev. Robert N. Williams, Dr. F. O. Williston, and Howard B. Woodson.

Washington Tribune
Washington, D. C.

Lauded for Art Work

JAN 1 1 1941



JAN 1 1 1941

Artist Horace Pippin is seen painting a portrait of Marian Anderson as his wife mends. The story of his courage and hardship and his struggle to become the outstanding painter he is today is told in the January 17 issue of Friday Magazine, now on sale. The article, "Art the Hard Way," by Jerome Klein, one of America's leading art critics, tells how Mr. Pippin overcame great handicaps as a result of wounds sustained in World War No. 1 to rise to his present plane.

New York Age
New York, N. Y.

ART THE HARD WAY



JAN 1 1 1941

Artist HORACE PIPPIN paints a portrait of Marian Anderson as his wife mends. From the feature "Art the Hard Way," in the January 17th issue of FRIDAY Magazine.

JAN 1 1 1941

Chattanooga, Tenn., Daily Times
April 2, 1941

COLORED CHORAL GROUP WILL SING IN BRAINERD

The choral group of Booker T. Washington High school, under the direction of B. Cortez Tipton, will present a concert of Negro spirituals at the Brainerd Methodist church tonight at 7:30 o'clock, it was announced yesterday.

The concert is to be presented at the close of a "pot-luck" supper after which reports of teams working on the church building campaign will be heard. The captains of the teams are: Mrs. B. W. Arnold, Mrs. C. T. Booth, Mrs. E. W. Fruit, W. A. Fundinger and Bernard Warner. Samuel B. McKeehan is campaign director and will preside over the meeting. Leaders of the Loyalty class and the Woman's Society of Christian Service will aid in serving.

Soloists in the singing group are Lillian Riddle and Russell Leonard.

Gulfport, Miss. Herald
April 7, 1941

Negro Students Present Program

The program of negro spirituals presented Sunday afternoon at the Gulfport High School auditorium by the students of the Gulfport Negro High School was attended by a large audience of Gulfportians, citizens of neighboring communities and tourists. The group of colored boys and girls, some 200 in number, sang many of the spirituals that have distinguished their race for this type of music, and presented a concert characterized by many as "par excellence."

The concert met with such applause from the large audience of white listeners as to warrant Supt. B. Frank Brown of the Gulfport city schools to express the intention of making it an annual affair.

Their singing of such well-known spirituals as "Swing Low Sweet Chariot," "Crying Holy Unto the Lord," "Certainly Lord" and others manifested the results of training in music peculiar to the race.

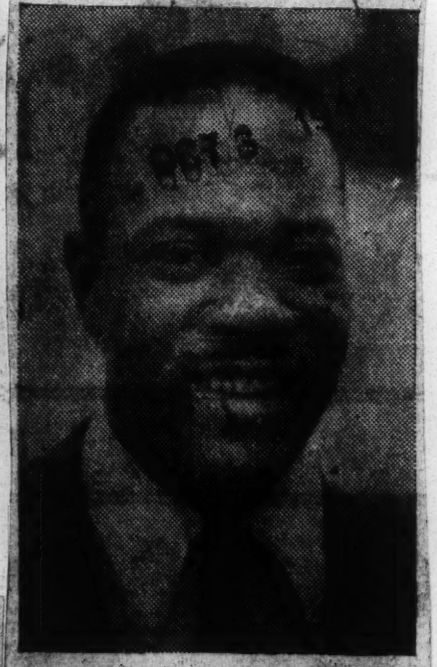
The solo work of Jesse Holmes, senior in the Negro High School as pianist and accompanist for the chorus, was outstanding and he was called back by encores after his first solo.

Phonographic recordings were made of the various numbers on the program and after the crowd had dispersed the colored children who had rendered the concert heard a reproduction of the program they had just given.

The concert was under the direction of J. B. Green, principal of the Gulfport Colored High School, and Virginia Tuggle, home economics teacher in the Gulfport colored schools.

Argus
St. Louis, Missouri

ARTIST



Calvin Bailey, outstanding young artist from New York, who was a visitor in St. Louis for two weeks. He was enroute to Hollywood, Calif., where he will do caricatures of radio and movie artists for the Rubicam, Inc., Advertising firm. He is a close associate of Elmer Campbell, Esquire's No. 1 cartoonist.

OCT 3 1941

40c-1941
Kansas City Call
Kansas City, Mo.

E. SIMMS CAMPBELL IS UNTIRRING ARTIST; WORKS SIXTEEN HOURS DAILY

APR 4 - 1941

WASHINGTON, D. C. — As an artist, E. Simms Campbell, creator of the nationally-syndicated cartoon "Cuties" and the gorgeous harem beauties in Esquire magazine, was a failure until he became a successful railroad dining car waiter.

Before a capacity audience in Andrew Rankin Memorial chapel at Howard university Friday night, the successful young commercial artist said his work was shallow until he learned from his fellow waiters "how close man can be to his fellowman."

"After this discovery," he said, "my character began to develop and I started to paint and draw people and things as they really looked."

Seldom Uses Models

His audience of approximately 800 persons could hardly wait for Campbell to finish his lecture before they started shooting questions to learn where he finds the lovely feminine models he draws. The audience wanted to know if such enticing creatures exist.

"Oh no, of course not," laughed Campbell. "I've been so busy I haven't even been able to work with a model for a year.

"The girls I draw are composites of seven or eight models. One girl may have beautiful hair, another beautiful hands, another a pretty smile, another a perfect figure and so forth.

APR 4 - 1941

"When I have time to work with models I sketch piles of drawings of them in every kind of pose. I sketch for about two weeks. Then when I get down to serious work I copy what I need from this mass of working drawings."

All Models Colored

The audience demanded to know whether Campbell's models are white or colored.

"All of them have been Negroes," he said, and laughingly added: "If the forms are drawn bad it would not matter whether the model was white or colored. As it is now, when it comes to coloring the figures, I just don't mix sepia with my paint."

The 35-year-old cartoonist, who has been a member of the art staff of Esquire magazine for more than eight years, said he chose cartooning over the fine arts because "I like jokes and it's difficult to put a joke into an oil painting."

Works 14 Hours a Day

Campbell works from fourteen to sixteen hours a day and turns out an average of from 30 to 40 drawings a week.

He has won numerous prizes for his art work, among which were the Pulitzer newspaper cartoon prize in St. Louis, and first prize in a national cartoon competition sponsored by William Randolph Hearst.

APR 4 - 1941

Swing Enthusiast

The artist particularly likes the swing music of Cab Calloway and Jimmy Lunceford, and hobbies away his leisure time making photographic studies.

The magazines he has contributed to over a period of years include Cosmopolitan, The Saturday Evening Post, Red Book, Judge, Esquire, Colliers and Life, before the latter became a photo magazine.

Contrary to the popular belief, Campbell says being a Negro has helped him become a successful commercial artist, mainly because it was easy for advertising executives to remember him.

Guest of Sterling Brown

While in Washington, the artist and his attractive wife were the guests of Sterling Brown, outstanding poet, literary critic and a member of the faculty at Howard university, who has collaborated with Campbell in producing several creative features for publications.

APR 4 - 1941

The artist's lecture was held under the auspices of the Daubers Art club at Howard university. James L. Wells, art instructor, is the club's sponsor and Joseph Dixon is president.

Campbell outlined the highlights of his career over Station WINX Saturday afternoon when interviewed by Otto McClarrin, publicity director at the university. An exhibition of the artist's cartoons were on display in the Howard university's Gallery of Art, which was viewed by more than 1500 people during Campbell's two-day stay in Washington.

Raleigh, N. C., News & Observer
April 4, 1941

THREE NEGRO STUDENTS WIN ART WORK AWARDS

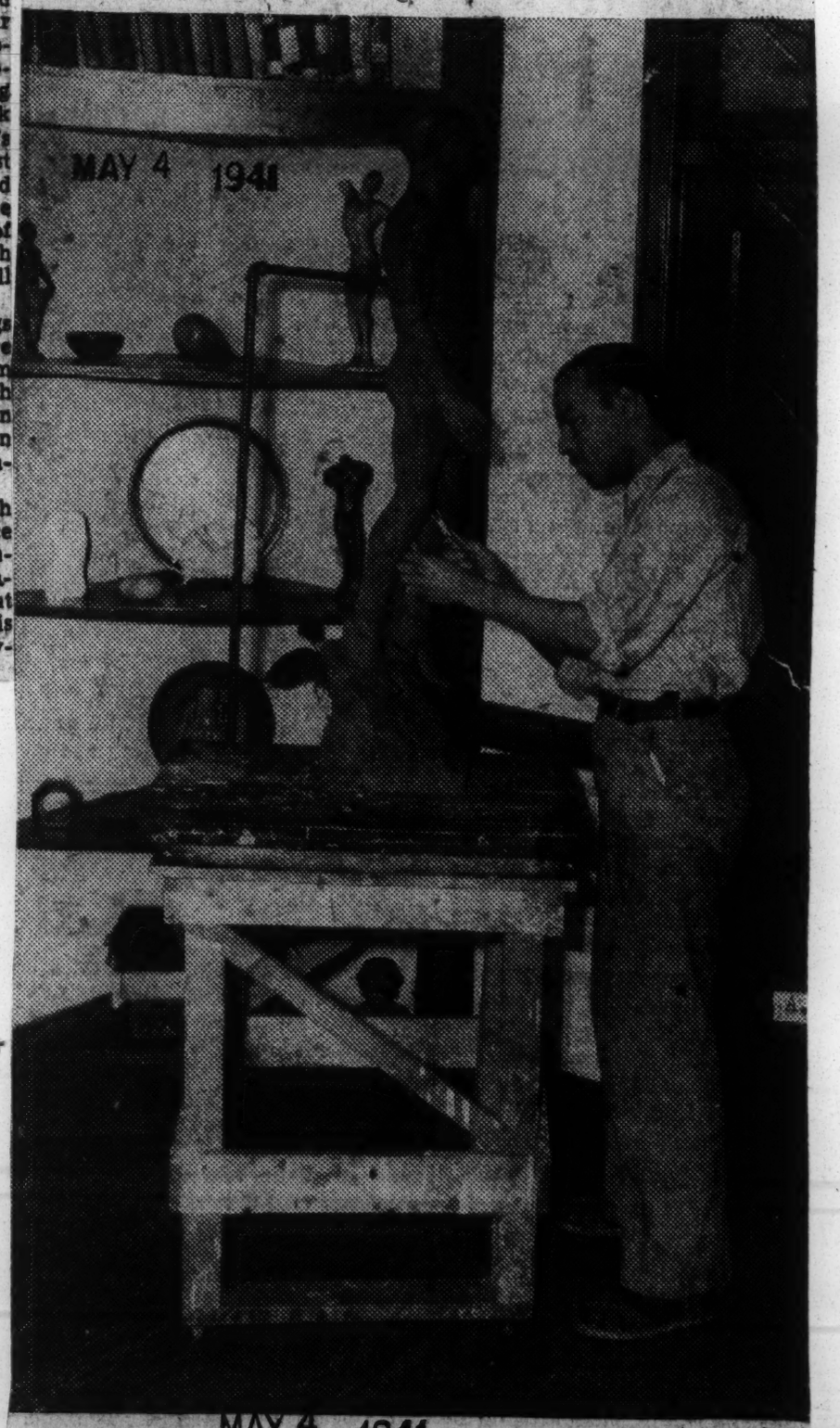
Three Negro students, pupils of Alberta Horton, teacher of WPA Art Project classes at Crosby-Garfield School, have won prizes for their work in watercolor paintings exhibited at the third annual North Carolina School Art Exhibition being sponsored in Chapel Hill this week by the North Carolina Woman's Club. They are William Watson, first prize winner; Dorothy Evans, second prize; and Erwin Justice, honorable mention. All three are members of the fourth grade and competed with grammar grade students from all over the State.

Six opaque watercolor paintings from the art project classes were entered in the contest by William C. Fields, director of the Raleigh WPA Art Center, at the suggestion of Mrs. C. A. Richardson, chairman of the art department of the Raleigh Woman's Club.

Alberta Horton has worked with the Raleigh WPA Art Project since 1936, teaching art classes at Washington School for two years and conducting Summer school sessions at Shaw for the past four years. This is her second year at Crosby-Garfield School.

Daily World
Atlanta, Georgia

Ace Sculptor At Work



MAY 4 1941

MAY 4 1941

The annonucement recently that Richmond Barthe has for the second time been given a Guggenheim fellowship, focuses public attention anew upon the youthful and dynamic sculptor who stands well to the forefront of his chosen art. A native of Bay St. Louis, Miss., Barthe began painting at an early age; was sent from New Orleans to Chicago's

Art Institute, by a Catholic priest who was attracted to his work. Turning to sculpture he quickly won success. He has sculptured a number of famous people among them Katherine Cornell, John Gielgud, Fania Marinoff, Maurice Evans, Gypsy Rose Lee and Harold Kreutzberg. He has done a number of government commissions for federal buildings, won many honors and at present is doing the James Weldon Memorial for the end of Central Park in New York City. Upon completion of this work Barthe plans to devote himself to the perfecting of sculptural technique and the execution of creative work for which the award was given. (ANP)

Afro-American
Baltimore, Maryland

New Day Eyed for Artists

MAY 10 1941

By NELL DODSON

NEW YORK, (ANP). Encouraged by the box office successes of "Cabin in the Sky" and "Native Son," Broadway producers are taking a new interest in colored shows.

Colored actors have been taking a pushing around for a long time, but the 1941 theatrical season promises a new deal, and with it a new respect on the part of white producers for talent.

Two B.O. Artists

In past years there have been only two names that actually stood for big time as far as downtown opinion was concerned, Bill Robinson and Ethel Waters.

These two veteran performers have had things their own way. They have been the mainstays of colored show business on the Broadway boards; their names on a marquee have meant business at the ticket turnstiles.

Along came "Cabin in the Sky," with the magic name of Waters heading the cast. But this time, there was a difference. A vivacious, exceptionally talented young lady by the name of Katherine Dunham made her presence in the cast something to be reckoned with. The spotlight no longer shone only on La Waters.

Dunham Takes Spotlight

Here's something new and different, the audience said, and immediately took the lovely Dunham to their hearts. Here was an actress with intelligence, looks, acknowledged talent, youth and a new face.

MAY 10 1941

Miss Dunham's performance as the trouble - making Georgia Brown in "Cabin in the Sky" proved her ability as an actress; her dancing creations proved her ability as an artist.

There is talk along the world's most glamorous street that Katherine Dunham will be starred in a show in her own right after "Cabin in the Sky" closes.

Canada Lee Soars

No sooner had "Cabin in the Sky" shaken the dust of Manhattan from its sceenry and hit for the road, than another new name flashed across the Broadway horizon with a startling brilliance, Canada Lee, the Bigger Thomas of "Native Son."

Canada Lee's portrayal ih the play is a masterpiece that every fair authority connected with show business has applauded with fervor. Lee is definitely an actor, not just a good actor, but an exceptional one. He's more than that, he's a great artist.

Boon to Producers

Canada Lee and Katherine Dunham have rpoved that the capabilities of colored performers are not limited to any one field. They are paving the way for the ambitious young actors and actresses of our race now performing groups.

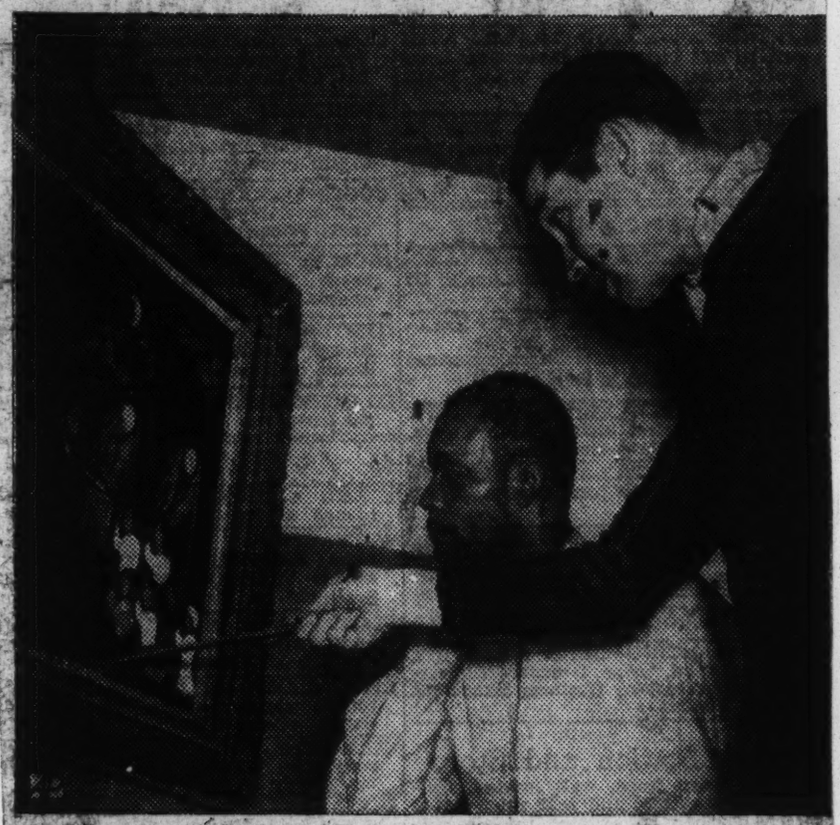
MAY 10 1941

The success of "Cabin in the Sky" and "Native Son" should be a boon to the anemic blood of colored show business.

There are also rumors downtown of a new legitimate production for fall. Broadway producers suddenly have discovered a gold mine in their own backyard, and if present indications hold true, will hasten to capitalize on it.

Greensboro, N. C., News
May 12, 1941

Negro, 'Forced' to Use Brush, Turns Out Excellent Painting



FELTON COLEMAN, negro janitor at Louisiana State University art school, was ordered to paint by Howard Mitchem, advanced art student. Coleman did, surprisingly well.

BATON ROUGE, La., May 11.—(AP)—A conviction that in everyone lies latent a natural artistic flair prompted an advanced art student at Louisiana State university into undertaking an experiment.

Its success has 23-year-old Howard Mitchem thinking about tossing away his own brushes and turning to teaching.

One evening the Vicksburg youth, stone deaf, by the way, tired of completing canvasses. A negro janitor, sweeping up after an untidy sculpture class, suddenly found Mitchem offering him a scrap of canvas, some tubes of colors and a brush.

Art Begins At Home.

"Here, go home and paint me a picture," Mitchem commanded, and stalked off. The negro, Felton Coleman, brought his materials home to a puzzled wife and children. But he went to work and soon brought back a picture, his own cabin done in brilliant colors.

Ever since then Coleman has spent his evenings painting at home by the light of a kerosene lamp. Intent neighbors crowd at his elbow.

Less than a year after he began, Coleman's brightly-colored and strongly composed "Baptism" appeared by invitation at the annual exhibition of Louisiana artists at the capital.

Now the painting is on permanent exhibit at the L. S. U. art school, where walls continually are being painted and repainted with student murals, and a sledge hammer annually pulverizes the sculpture class productions.

Great Future.

"Coleman can be the greatest artist of his race, at least in the south," Mitchem predicts taking up his favorite subject—hidden talents.

"It's a pity the opportunities to learn are not in the reach of more of his people. They all have talent. Painting gives them a way to express themselves. And they've got a great deal to say."

Chicago Bee
Chicago, Illinois

The First Lady And The Art Center

LAST week Mrs. Eleanor Roosevelt came to Chicago, dedicated the South Side Community Art center and graciously dined and fraternized with the citizens of the Southside.

It was truly a great pleasure to the wife of the President of the United States to dedicate the Art Center. It was still a greater pleasure for the members and patrons of art who have carved out of almost nothing an institution that will enhance the culture and provide a channel for the worthy use of leisure time to countless persons. It will be a democratic institution and the leaders exercised good judgment in selecting the nation's greatest proponent of democratic principles to dedicate it.

Democracy and all it stands for is the better off when a great woman, who has not lost the common touch, whose kindliness is excelled only by her love for liberty and freedom and justice, and whose activities have been the consistent practice of all the ideals that make for a greater life for all persons, practices democracy solely for democracy's sake.

The White House has never had a First Lady who approached the stature of Mrs. Roosevelt. The future will produce no parallel. Our generation is fortunate to have a president's wife who is willing to champion the cause of the person furthest down at the risk of alienating votes for her husband and her own friends and whose genteel and unassuming manners give assurance that her interests in ideals and things does not permit the incident of color or race or religion to steer her from her course.

The members of the Art Center will long remember the well chosen remarks of the First Lady. They will remember longer her deeds, her philosophy and her liberalism.

40c-1941

Washington Post
Washington, D. C.



PICTURE of the WEEK

JUL 27 1941

"ROCHESTER CUTS A RUG" is title of picture which wins $5 prize of week for Dr. Leslie French, 1726 I Street Northwest. Dr. French used a Leica camera and Agfa supreme film. Exposure was f3.2 at 1/100. With Rochester at this appearance at a local theater was "Pretty Kitty" Murray.

Chicago Bee
Chicago, Illinois

Catholic Group Exhibits Work Of R. Barthe

NEW YORK.—(ANP)—A three week exhibit of works of sculpture by Richmond Barthe is now in progress at the DePorres Interracial center of the Catholic Interracial Council. It will finish July 26.

The works on exhibition include Katherine Cornell as Juliet, Maurice Evans as Richard, II, St. John the Baptist, Rose McClendon as Serena. Stevedore, Julius Blackberry Woman, Vincenzio Faun, African head, Shilluk Warrior, Blanche Choral, Gypsy Rose Lee, Boxer and African torso.

Mr. Barthe has been awarded a Guggenheim fellowship and will move to southern California some time next month where he will be able to do a great deal of work out of doors. Originals and reproductions of his work are now in several European galleries and private collections. His bronze bust of John Gielgud as Hamlet was placed on permanent exhibition in the new Theatre in London. The Whitney museum in New York is among other institutions who have exhibited his work.

Among Mr. Barthe's works showing Negro subjects is one called "The Mother" which is reminiscent of Michelangelo's Pieta in St. Peter's in Rome. Notable for its restraint it shows a Negro mother at the instant the body of her lynched son is placed in her arms. The dead youth rests across her lap in something of the pose in which the figure of Christ rests against Mary in Michelangelo's work. "The Mother" was selected for the New York World's fair exhibition of contemporary art.

Mr. Barthe is now at work on a 14 foot bronze figure of a Negro spiritual singer which will form part of the James Weldon Johnson memorial to be placed in New York City at Central Park near 110th street, the southern boundary of New York's Harlem.

Negro Labor News
Houston, Texas

NEGRO SCULPTOR HOLDS EXHIBIT OF HIS LATEST WORKS

NEW YORK CITY.—(ANP)— A three-week exhibit of works of sculpture by Richmond Barthe is now in progress, at the DePorres Interracial center of the Catholic Interracial council. It will finish July 26.

The works on exhibition include Katherine CSornell as Juliet, Maurice Evans as Richard II, St. John the Baptist, Rose McClendon as Serena, Stevedore, Julius Blackberry Woman, Vincenzio Faun, African head, Shilluk Warrior, Blanche, Choral, Gypsy Rose Lee, Boxer and African Torso.

Mr. Barthee has been awarded a Guggenheim fellowship and will move to Southern California sometime next month where he will be able to do a great deal of work out of doors. Originals and reproductions of his work are now in several European galleries and private collections. His bronze bust of John Gielgud as Hamlet was placed on permanent exhibition in the new theater in London. The Whitney museum in New York is among other institutions who have exhibited his work.

Among Mr Barthe's works showing Negro subjejcts is one called "The Mother" which is reminiscent of Michelangelo's Pieta in St. Peter's in Rome. Notable for its restraint it shows a Negro mother at the instant the body of her lynched son is placed in her arms. The dead youth rests across her lap in something of the pose in which the figure of Christ rests against Mary in Michelangelo's work. "The Mother" was selected for the New York World Fair exhibition of contemporary art.

Mr. Barthe is now at work on a 14-foot bronze figure of a Negro spiritual singer which will form part of the James Weldon Johnson Memorial to be placed in New York City at Central Park near 110th Street, the Southern boundry of New York's Harlem.

Chicago Bee
Chicago, Illinois

HOWARD PROF. NEW ARMY DRAMA HEAD

SEP 14 1941

Former Director of H. U. Players

WASHINGTON, D. C., Sept. 11—James W. Butcher, Jr., instructer in English at Howard university, has been appointed as a dramatic coach to develop amateur theatricals among 6,000 Negro troops stationed at Fort Huachuca, Ariz., it was revealed this week.

The appointment is the result of a move on the part of the Citizens Committee for the Army and Navy, Inc., of New York City to provide entertainment facilities for troops who are greatly in need of recreation.

SEP 14 1941

Post Isolated

According to a letter to Mr. Butcher from Lawrence Phillips, executive director of the Citizens Committee, the post is isolated and there are no entertainment facilities for the Negro troops stationed there.

The letter further stated:

"The commanding general of the Eighth Corps area, in which Fort Huachuca is located, is extremely anxious to have amateur theatricals encouraged among the men, and I believe you will be rendering an important service to your country and your race by developing the talents of self-expression which can be so well brought out by means of amateur theatricals."

Mr. Butcher was granted leave of absence from his duties at Howard university to carry out the project, and left Washington for Fort Huachuca on Sunday, September 7.

Director of Howard Players

Mr. Butcher has been director of the Howard Players since 1937. He studied for three years at Howard university, and completed his undergraduate work at the University of Illinois. Later he studied at Columbia university, and in 1937, received his master's degree in June of this year. Sandwiched between study and teaching years, he taught three summers as a member of the Atlanta university summer school faculty. He spent one summer with the Washington Federal Theater, and has written several plays. Among those which have been produced are "Milk and Honey" and "The Seer."

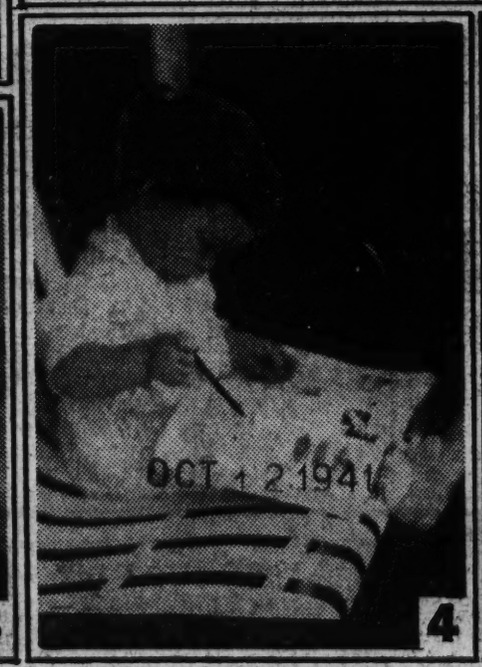
Last year he appeared as "Valentine" in the Howard university production of Charles Gounods opera "Faust."

News
Birmingham, Ala.











HERE THEY ARE!—Ready, aim, snap . . . but there's more to good picture-making than that, as the five Camera Colum winners (above) attest. Each receives a free Bromberg enlargement.

No. 1. First award went to "Supreme Delight," by J. C. Condon, 7023 Second Avenue, South, Birmingham. This is one of those rare pictures that tells a complete story—vividly, and with astonishing force! To Snapshooter Condon goes Bromberg's "Etchcraft" enlargement.

OCT 12 1941

No. 2. "Tug of War," by W. O. Barrow, Jacksonville, Ala. Little Mary Ruth Barrow is having a time with her pet!

No. 3. "Wind and Clouds," by Ogden A. DeWitt, Greensboro, Ala. The clouds were captured by using an improvised filter made of red cellophane.

No. 4. "Little Student," by Kenneth McCartney, 5112 Fifteenth Avenue, North, Birmingham, depicts Brenda James, 19 months, in a very studious mood.

No. 5. "Don't Look!" by Keller Weaver, 2117 Twenty-First Avenue, South, Birmingham. Little Bessie Weaver, 9 months, is really quite surprised.

OCT 12 1941

For their honorable mention snapshots, Bromberg's regular enlargements go to Mr. Barrow, Mr. Weaver, Mr. DeWitt and Mr. McCartney.

40c-1941

Nashville, Tenn. Tennessean
February 9, 1941

Negro Stone Cutter Here Says Gift From Lord; Work Praised

Nashville Art Gallery to Exhibit Chiseled Figures; International Recognition Given Aged WPA Worker

By JOHN THOMPSON

Chip . . . Chip . . . Chip . . .

The sound of a handmade chisel digging into waterlogged limestone has been heard from dawn to dark for the past seven years out at 1434 Fourteenth Avenue, South, where Will Edmondson lives.

During those years the aged Negro has filled a deep 50-foot lot with hundred of tombstones, human figures, angels and imaginative animals—all "at the Lord's command." Also, unbeknownst to himself, he has become an artist of international repute whose "primitive simplicity and directness of approach in handling his medium" has been praised by top critics both in this country and in Europe.

EXHIBIT PLANNED

Nashville will honor this famous citizen by opening a one-man show of more than 30 of his representative pieces at the Nashville Art Gallery, 419 Union Street, Tuesday for a two weeks' run.

The recognition comes belatedly in view of the fact Edmondson has already been accorded a one-man show by the Modern Museum of Art in New York City and was represented with a piece in the Jeu de Paume Exhibit in Paris, France, of 300 years of American art—by far the most comprehensive recognition of art from this side the Atlantic ever accorded by Europe.

Edmondson's entry into an artistic career came in 1934—literally, he insists, at Divine command. He is very explicit about it.

SAYS GIFT FROM GOD

The Almighty appeared at the head of his bed and talked to him "like a natural man" about the gift of stone cutting He was going to confer.

"He talked so loud he woke me up," Edmondson says. "It's wonderful. When God gives you something, you've got it for good, and yet you ain't got it. You got to do it and work for it. God keeps me so busy he won't let me stop to eat sometimes. It ain't got much style. God don't want much style, but he gives you wisdom and speeds you along."

After the first visitation, during which he was instructed to make chisels and other sculptoring tools, Edmondson awaited further commands. They came, he said.

"I was out in the driveway with some old pieces of stone," he tells, "when I heard a voice telling me to pick up my tools and start to work on a tombstone. I looked up in the sky and right there in the noon daylight He hung a tombstone out for me to make."

The Negro said tombstone models were "hung out" of the sky for him for more than two years until he learned how to make them properly. He also, he insists, received Divine instruction in making figures and garden pieces.

Ever since he has been happy every minute—praising God with his daily work and "shouting and yelling for God" each night. He works for the WPA now on the art project and is as pleased as punch whenever his work is purchased or praised by visitors.

"You see," he explains, "I got to do these things for my Heavenly Daddy, whether folks buys them or not. He ain't never said nothin' 'bout pay for it."

On the other hand, he is impressed at the high prices he has to pay for the old stone he collects and wonders, sometimes wistfully, why people won't pay more for his work.

"After all, these is antiques," he says.

HIS WORK "DIFFERENT"

What he means by that is that "there ain't many people doing things like this. They's different. Seems like folk would buy more of these antiques."

As for art and sculpture in general. That's almost a closed field to him.

"I'se just doin' the Lord's Work," he says, "I didn't know I was no artist till them folks come told me I was." He is referring to Mr. and Mrs. Albert Starr of Nashville and Mrs. Louis Dahl-Wolfe, photographer for Harper's Magazine, who first discovered his work and brought it to the attention of art lovers all over the country.

The only other sculptor whose work he has ever seen is that of Thomas Puryear Mims of Nashville.

"Mr. Mims, he works pretty in plaster and clay," Edmondson says. "That's mighty fine, but the Lord didn't say nothing to me about that. He just say 'Will, cut that stone . . . and it better be limteston, too.'"

Whenever he is told of his work being displayed at the University of Tennessee or museums throughout the country, Edmondson says "Wouldn't that jolt you, now? All this WPA and fine folk spreadin' this Lord's work around so children kin learn wisdom. Wisdom, that's what the Lord give me at birth, but I didn't know it till he came and told me about it."

IGNORANT OF AGE

Edmondson was born of "foreparents who was Edmondson and Compton slaves" out on Hillsboro Pike but "how old I is got burnt up." (The family Bible's record was burned years ago.)

Prior to his sculpture career, he was a farm hand, race horse swipe, railroad employe and for nearly a quarter century a hospital orderly and fireman here.

In 1929 he quit the old McGannon hospital and began work as an apprentice stone layer for a local contractor, but he never had cut any stone until his "call" came.

It would be a great mistake to consider the old Negro, with his constant talk of visitations and visions, as a little "touched" simple and innocent though he may be. On the contrary his native wit and humor, which shows in virtualy all his human figures, is apparent in his comments on life and his own work.

While he is completely primitive in technique, he never fails to ridicule the foibles of the race in all his figures from angels to "courtin' gals on the carpet for husbands."

CUTS STINGILY

Considering the stone he uses expensive, he "cuts it stingily," making his figures massive and fitting them into the narrow limits of the broken blocks he has.

Edmondson wants to try his hand at bigger figures, almost life-size, "just to see if I could," he says.

Meanwhile, he chips away on "anything the Lord tells me or that pops into my head," careful never to say he can't do anything.

"The Lord told me to cut something once, and I said to myself I didn't believe I could. He talked right back to me: 'Yes, you can.'" he told me."

Edmondson hopes for the day when he can pick up his Bible, belong to a church and preach for "my Daddy. I love His heart."

Just now that, he feels, is not permitted. Every time he tries to read the Bible or preach, "He takes my mind off it and tells me I got work to do."

"The Lord has given me wisdom and this wonderful thing of cuttin' stone," he says. "That's all I know now, but He tells me he is going to give me more."

Daily World
Atlanta, Georgia
MAR 2 1941

Hampton To Get New Art Center

HAMPTON INSTITUTE, Va.—(SNS)—Hampton Institute, for the past 73 years an outstanding proponent of "learning by doing," will carry its basic philosophy into the wide new area of fine arts next year, according to an announcement by Dr. Malcolm S. MacLean, president of the Institute.

The present "Old Science Building" on the campus will be completely modernized and converted into an Arts Center and an addition built to house a theatre workshop.

The Arts Center will house courses in ceramics, architecture, painting, sculpture, and other graphic arts. It will also be the activity center for speech and radio work, dramatics, the dance, and vocal and instrumental music.

Over $16,000 will be spent in converting the building to meet a pressing need of Negro youth.

Plans have been prepared by the Institute's Department of Building Construction and work will be begun this semester. The plans include a small auditorium and a fully equipped stage on which experimental work will be done in scenery, lighting, costumes, and the other phases of stagecraft. This stage will serve as an auxiliary to the larger one in Ogden Hall.

A radio broadcasting station, a unit in the chain of Intercollegiate broadcasting system stations, is included in the new plans.

DOING 'THE LORD'S WORK' WITH HAMMER AND CHISEL



Will Edmondson, Nashville Negro primitive sculptor of international repute, lays a hand on his "Hippopotamus," which came to him as a special "'vealment from the Lord." Scattered about are the tombstones and odd assorted human and animal figures he has been chiseling from limestone during the past seven years.





Above is a group of small Edmondson figures, showing the broad and rich humor of his views on the human race. Some he calls "Housekeepin' Ladies." Others he names "Teachers" and "Dietitians," reminiscent of his days as a hospital orderly. "Don't they look important?" he asks as he contemplates them.

Here is Edmondson in his workshop, 1434 Fourteenth Avenue, South, where from dawn to dark every day he chips away at discarded doorsteps, window sills, window lintels and gate posts from demolished Nashville homes. "The Lord speeds my hand and keeps me at it. He won't let me quit," he says. When he finishes next week the figure he is working on will be an angel, wings and all.

Chicago Bee
Chicago, Illinois

Art Instructor Wins $50 Prize For Landscape

FEB 23 1941

WASHINGTON, D. C., Feb. 20—Miss Lois M. Jones, instructor of art at Howard university, was awarded the Robert Woods Prize of fifty dollars for landscape painting at the fiftieth annual exhibition of the Society of Washington Artists, now being held here at the Corcoran Gallery of Art, it was announced this week.

The competition was open to artists of all races residing in the District of Columbia, Maryland and Virginia, and more than 700 paintings were submitted to the art jury. FEB 23 1941

Studied Abroad

Miss Jones received her award for a painting entitled "Indian Shops at Gay Head", which is considered by Washington art critics to possess great charm of color and composition.

She is also represented in the exhibition by a painting entitled "Luxembourg Gardens, Paris", which was painted while the artist was studying abroad in 1938, under the famous arists, Montezin, Berges, Maury and Alder. The latter painting is considered by Washington critics to manifest exceptional skill and a gift for painting on the part of the artist.

Illustrated Four Books

Miss Jones has illustrated four books, won numerous art prizes and exhibited in galleries throughout the country. She is represented by mural works at Howard university, Atlanta university and the Harlem Branch Library.

The artist is a graduate of the Boston Museum of Fine Arts, and in 1938, she received a certificate from the Academie Julian, Paris, France, where she studied on a General Education Board Fellowship. She has been an instructor in design at Howard university for the past ten years.

Chicago Bee
Chicago, Illinois

DILLARD HAS EXHIBIT ON WALT DISNEY

FEB 23 1941

Shows Evolution Of Cartoon

FEB 23 1941

NEW ORLEANS, La.—The evolution of a Walt Disney animated cartoon, from the artist's tentative sketches to the final, brilliantly painted cellophane figures which are filmed for the finished production, are shown in the exhibition which opened on February 17, at Dillard university. The exhibition, consisting of almost a hundred drawings and paintings, show in order thse rough sketches incident to the development of an idea; the detailed drawings indicating color, movement, and anatomic changes; the incidental music; the dialogue; and finally, the full color drawings on cellophane, sixteen for each second of movement on the screen.

Robert Durant Feild, director of art at Newcomb college, New Orleans, in a lecture given shortly after the opening of the exhibition, described the working conditions in the Disney studios as almost ideal, and pointed out that most young artists regarded employment there as a training period rather than as a means of livelihood. Mr. Feild was himself a member of the Disney staff before returning to the teaching field, and at present is engaged in preparing for publication a book on Mr. Disney and his work.

The exhibit is the only one of its kind outside the Disney studios, and is in the custody of Mr. Feild, through whose courtesy it was arranged at Dillard. It has been shown only twice before—at Howard university and at Newcomb college. The materials shown are drawn largely from Snow White, but there are several color sketches from Disney's latest production, Fantasia. The exhibition will continue until Mareh 1.

40c-1941

Roanoke, Va., World News
December 28, 1940

Negro Art in America

Visitors at the nation's capital are well rewarded these days if they take the trouble to cross over to the Library of Congress to inspect an exhibition of modern Negro art, now on display on the ground floor.

But they should be forewarned. If they expect to find the art of the magazine covers or grocery calendar Minehahas they will be sorely disappointed. Nor will they find examples of the classical American school of portraiture. The subjects chosen are hardly conventional, and the treatment, although varying in style, is in no case photographic.

Here is a graphic documentation of its chapter in American life. We find shanties in the cotton country, jitterbugging in a dilapidated Harlem hotspot, smoke and squalor of city slums, brooding skyscapes that seem a chromatic version of chanted spirituals. There is in the whole exhibition a freedom of line and fluidity of treatment, but if, of all the paintings and prints exhibited, one were to make any single characterization, it would be that they show a sense of rhythm. We are familiar with this quality in the music of colored folk. Those who have watched the swinging motions of the stevedore or the cotton picker know that they have learned the secret of rhythm in their work. And those who have listened to a philosophical old darky with a quiet face muse over the memory of childhood in slavery days and of seventy-five summers and winters that have passed since that time, know that some of these our friends and fellow citizens have learned the secret of rhythm in their living.

Until the past five years very little attention or support was given to the development of graphic art among colored people. For the progress that has been made we have partly to thank the art departments of Howard and Fisk Universities, the work of the Art Institute of Chicago, of the Harmon Foundation but, above all, perhaps, the work of the Federal Art Project, established as part of the WPA and under the direction of Holger Cahill. Through the endeavors of this agency local art centers have been established across the country in both colored and white communities. Negro artists have in some cases been used for the decoration of public buildings.

The good life for colored as well as white citizens means more than the negative blessings of democracy. It is not enough that civil liberty and economic justice be secured, although this is the first step. Man does not live by these alone, and happiness requires a chance for self-expression and creativeness. Art is not a luxury for the healthy society. It is a necessity.

Washington Post
Washington, D. C.

JAN 5 1941

Negro Artists Prove Skill In D. C. Display

Library of Congress Scene of Exhibit Assembled by Cahill

By Rose Chatfield-Taylor.

The lower floor of the Library of Congress is now showing a large and interesting exhibition of work by contemporary Negro artists. The oils, water colors and prints were assembled to celebrate the seventy-fifth anniversary of the thirteenth amendment. Some are Government property, having been executed by WPA artists; others are loaned by the artists themselves; still others are the property of the Harmon Foundation in New York and Howard University here in Washington. They were assembled by Holger Cahill.

This exhibition proves anew an established and gratifying fact—that Negro art has made remarkable advances during the last decade. The Harmon Foundation has long concerned itself with aiding contemporary Negro artists. With its help, and the added stimulation of the WPA, the quality and quantity of Negro art has risen consistently. Even critics of the WPA will admit that Government aid to these gifted artists is more than justified.

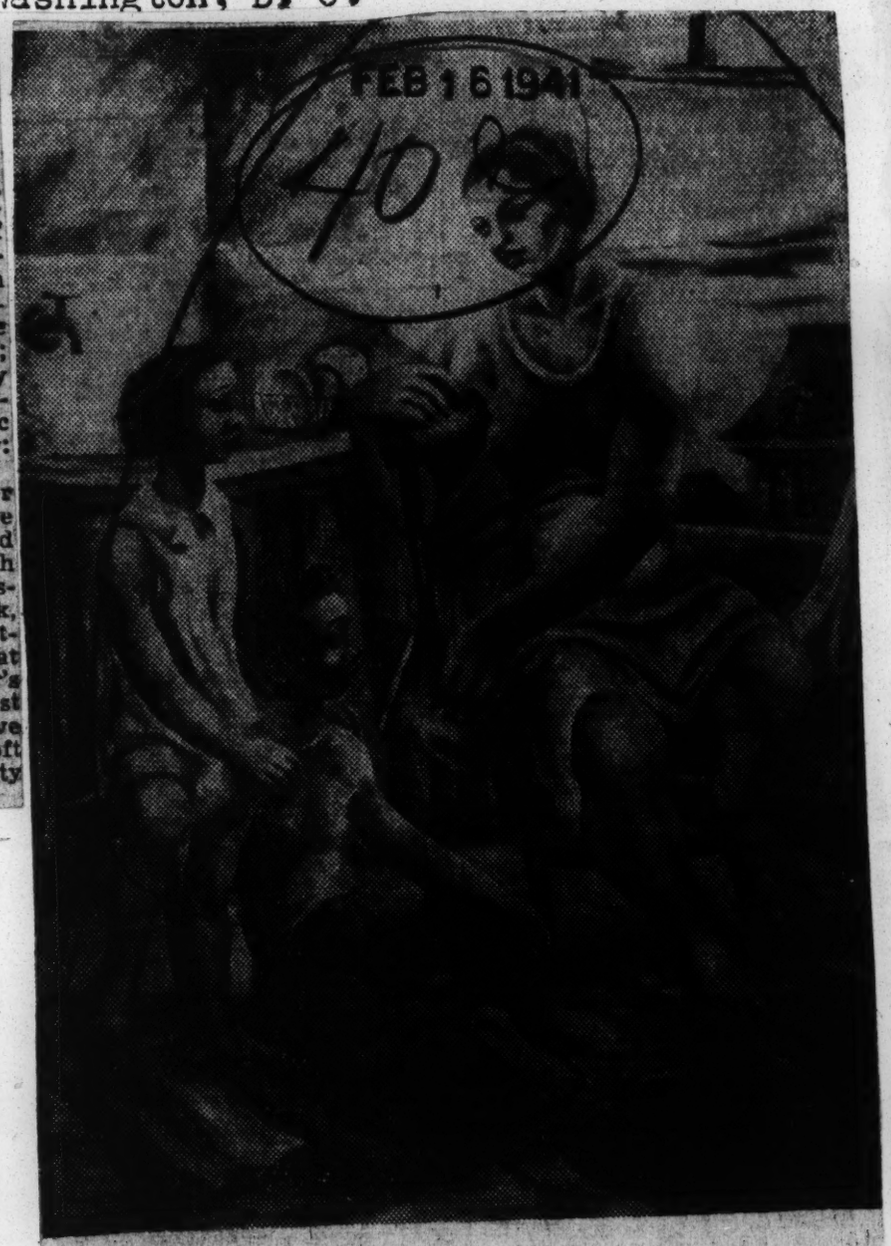
If this exhibition can be characterized by any one adjective, that word is "strength." Here is strength of color, combining subtle tones and primitive clarity. Here is strength of technique, the work of schooled and intelligent artists, rather than tentative amateurs. Here, too, is strength of subject as pertinent in content as it is broad in scope. These artists paint what they live with and believe. Through a spontaneous technique they express those same lives and beliefs in a forceful and original statement.

This exhibition clearly displays these inherent Negro characteristics, a love of color and a feeling for sculptural design, which we see in archiac pieces as well as in the work of the African primitive tribes. These qualities are ageless; when combined with other qualities, unquestionably modern—an educated technique, an awareness of surrounding life—a truly interesting show evolves. Perhaps to certain tastes some of the colors are unsubtle in their contrast; some of the compositions are overdramatic; some of the messages are glaringly obvious. But these faults are strivings toward that same characteristic which dominates all the show: strength.

Ernest Crichlow's "Young Mother and Child" is outstanding among the oils for its serene simplicity and sculptural quality. There is much that suggests Picasso in its draughtsmanship and flat tones of black, brown and white. Another interesting study, which has met with great popular approval, is Edward Loper's "Stormy Night." There the artist has used an original and effective technique of sharp streaks and soft smears to express rain in a city street.

Washington Post
Washington, D. C.

FEB 16 1941



"Perhaps," by Chester Davis, which is on exhibition at Howard University.

Knoxville, Tenn. News Sentinel
January 19, 1941

Aged Negro Says God Bade Him Sculp Stones; Now U-T Prizes Them as Art



Here's the elderly Negro, who shaped from building stone the sculpturings given the University of Tennessee—William Edmondson, a WPA Art Project worker.

N. Y. Museum Exhibited Work; Critics Have Given Praise.

An elderly Negro who bought an empty lot on the installment plan and found a pile of old building stone on it, today is contributing to the University of Tennessee's art collection.

Six pieces of sculpturing turned out by the old Negro were given the University last week as examples of modern art. And several additional pieces are expected.

The Negro claims God told him to shape them out of the building stone on his newly-acquired lot. And because of this belief, he sculped them so good they got exhibited in New York's Museum of Modern Art.

Primitive - looking, resembling something an archeologist would find in early Crete or Greek remains, the Negro's work was readily accepted last week by U-T. The University, in announcing the gift described the sculpturing as "unique" and as the beginning of perhaps a valuable collection of the old Negro's work.

The Negro is William Edmondson, of Nashville. He was a hospital orderly, until he was crippled and assigned to a WPA project. He bought the lot, and found the building stone on it, just outside of Nashville.

Says God Told Him

"God seen them stones," Edmondson is quoted as saying, "and He say: 'William you sculp something. You ain't got no other use for them stones.'"

And William sat down to sculp those old stones. He cut away and worked day after day. One day he found he really had something in the primitive-looking figures—the day that a photographer named Louise Dahl-Wolfe came to his place.

Miss Wolfe, famed for her photographs of Vivien Leigh and other movie stars, photographed come of William Edmondson's sculpturings. She carried the photographs to the art director of Harper's Bazaar, who thought the pictures pretty good. And so Harper's Bazaar ran pictures of William's stones.

About that time, the director of the Museum of Modern Art saw them. He thought the sculpturing was quite interesting, and promptly an exhibit in the Museum was arranged for William Edmondson's sculpturings. Scores of New Yorkers came to see it.

Magazine Tells Story

The October issue of Coronet, the magazine of fine art, told the story of Edmondson's sculpturing in an article about Miss Dahl-Wolfe, the photographer who discovered him. Coronet carried the Negro's picture, in the background of which is one of his products.

William, it seems, has been sculpturing on the WPA art project since he was crippled, and under WPA provisions his work can only be given to a state institution. Since U-T is the principal cultural institution in the state, his sculpturings were given the U-T Departments of Art.

Mrs. Mary P. Charlton, of the U-T Art Department, has placed the pieces of art in the U-T Home Economics Building, where the art department is located. The pieces include two horned rams, two human figures and several groups of birds.



Here are two of the Negro's sculpturings included in the addition to U-T's art collections: A preacher, left, and a bride, right.



Mrs. Mary P. Charlton, of the U-T Home Economics Art Department, is pictured above with two other pieces of sculpturings done by William Edmondson.

Washington Post
Washington, D. C.

Howard U. Holds Negro Art Exhibit

FEB 16 1941

By Rose Chatfield-Taylor

The art gallery of Howard University is now showing the work of a group of contemporary Negro artists. The painters and sculptors who contributed to the exhibition are present or past residents of the shacks and tenements of Chicago's South Side. They were collected under the leadership of the late George Neal, himself a Negro artist. His desire to paint was surpassed only by his driving will to pass on his love and knowledge of art to his people. For years he gave free instruction to this group of young men living in the slums, suffering from extreme poverty and actual hunger, often evicted from their miserable basement studios. They would paint on the streets then—for they kept on painting.

A fire destroyed most of Neal's work about two years ago. He died soon after. The young artists whom he had inspired, however, continued to study and develop.

This exhibit was assembled and hung by Alonza J. Aden, curator of the gallery. The pure and luminous landscapes of William Carter and the strange, dreamlike studies of Eldzier Cortor dominate the excellent oils. Both these artists are to be commended for their distinctive and masterly techniques. Charles White has contributed a figure which has all the solidity and strength of his mural work. Also three oils by Charles Davis are pleasing in their subtle tones and admirable composition. The exhibition as a whole shows a high standard and unusual talent.

40c-1941

Afro-American
Baltimore, Maryland

used

First Lady Impressed by H.U. Art Exhibit



MAR 15 1941

MAR 15 1941

Mrs. Franklin D. Roosevelt is shown as she visited an exhibit of creative art done by Chicago artists held at Howard University during its Charter Day exercises. The First Lady stated that she was inspired by the work.

In the picture are, left to right; James M. Nabrit, Jr., university secretary; Dr. Mordecia Johnson, president; Father J. Alvin Mayo, Army chaplain; Mrs. Roosevelt, and Alonzo J. Aden, university curator. Father Mayo was until recently rector of a Cleveland, Ohio, church.

Pittsburgh Courier
Pittsburgh, Pa.

S. C. YOUTH WINS PRAISE AS ARTIST

MAR 15 1941

By H. PERCIVAL

GREENVILLE, S. C., Mar. 13—(ANP)—Last Sunday's issue of the Greenville News, local daily, featured a three-column cut, showing a young colored artist standing before his easel which held two of his recently completed paintings—an oil and a water color.

The youth, 21-year-old James Mc- himself by doing odd jobs. An expert letterer, his services are sought regularly by merchants for their card advertisements and other display work.

McDonald attends all local art exhibits, where he studies the work of other artists, thus receiving new inspiration and helpful hints for his own creative work. A graduate of Sterling High School, his present aim is to enroll at a school in Greensboro, N. C., where he may continue his studies.

MAR 15 1941

Of McDonald's artistry and ambitions, the Greenville News commented as follows: "His earnestness and willingness to learn; his determination to master the racial barriers between him and a cherished career and his exceptional gift of using a brush has given McDonald ambition to conquer all underlying currents to do something that will be worthwhile despite hardships in his life."

My Day

By Eleanor Roosevelt

WORLD TELEGRAM
NEW YORK, N.Y.



It was nice to meet Miss Thompson again in Chicago. After a morning spent at the hotel we went to the WPA household training center. This training center for colored girls has done a wonderful piece of work. At 3:15 we went to the South Side Community Art Center to dedicate their building. From there we made our plane to New York City.

MAY 9 1941

Chicago has long been a center of Negro art.

Many Negro artists have had a hard time getting their training and have starved as many artists do, even when they have achieved a certain amount of recognition. The art center is situated in the old home of Charles Comiskey, the baseball magnate.

With the aid of federal money it has been converted to its present purposes. There are classes in drawing, oil and water-color painting, poster design, lettering and composition.

Now I want to talk to you for a little while on a subject which has long been on my mind, namely: The improvement in our schools of physical education, instruction and guidance in healthful living, a wider recreational use of school facilities and the development of school camps. All these purposes are gathered together in a bill sponsored by the late Mr. Pius L. Schwert, a member of Congress from the 42nd District from New York state.

MAY 9 1941

The measure proposes appropriation of certain sums of money to be distributed to the various states for these purposes. I hope that in New York state this summer there will be some camps for high school students under the guidance of the school system. I feel that the draft is proving to us that our young people are not receiving the proper medical care or adequate diet for the best possible physical development and the schools can do much to improve the situation.

Atlanta, Ga. Constitution
October 26, 1941

Lamar Dodd To Exhibit In New York

Lamar Dodd, head of the art department at the University of Georgia and a painter of national repute, will, from November 10-23, hold his third one-man exhibition in the New York City Ferargil Galleries. The current Dodd exhibition will be an even greater event of the Manhattan season than have been the artist's previous exhibits, for since his last New York show Dodd, by the Metropolitan Museum's purchase of one of his canvases, has been accorded undisputed rank as a painter of national distinction.

The current exhibit will be comprised of some 20 canvases—in tempra and oil—never before shown in New York. The exhibition will be interesting, as it shows some of the very earliest of the artist's canvases in addition to a large number of recently completed works. The range of subject matter is great, with emphasis on the landscape — the southern or local scene—which the artist loves so well.

Athens Scenes.

Mr. Dodd finds fascinating subject matter close by, as the numerous Athens and university campus scenes indicate. Such things as a local filling station and a brightly lighted cafe standing in relief against an evening sky afford the artist all the drama he needs for his painting.

The mountains of north Georgia especially as seen in the early spring, have also appealed to the painter who in several canvases has captured the charm of their delicate, yet rich, coloring.

A group of paintings inspired by a recent trip to Pawley's Island on the South Carolina coast are unusually rich in their suggestion of the atmosphere of the beach. Pawley's Island is a favorite painting haunt of Mr. Dodd and it was a study of Pawley's sand dunes that the Metropolitan bought in 1940. The recent beach scenes are superior in paint quality and atmosphere to the earlier painting of the same subject.

The true artist is constantly gathering impressions, and a summer trip on Dodd's part to New England has resulted in several canvases quite a bit out of the range of the usual Dodd subject matter—that is, the quaint harbors and fishing boats of the Massachusetts coast. The rich pigments and admirable directness displayed in these pieces go far in imparting a freshness and interest to even such hackneyed scenes.

Negro Canvases.

Dodd has always been aware of the drama of the Negro, as two canvases in the current group attest. "Johnny," an early canvas, is a simply and solidly painted portrait of a Negro boy; while in "My Caddy" the magnificent swing of a young buck's nude back has been impressiyely rendered.

Mr. Dodd, a native of LaGrange, Ga., after a year in the school of architecture at Georgia Tech, attended the Art Students' League in New York, where he studied under such outstanding teachers as George Bridgeman, George Luks, Richard Lehey, John Stuart Curry, Boardman Robinson and Jean Charlot.

While studying and working as a commercial artist he produced many water colors which were recognized for their merit and were displayed to the public in a one-man show in the Ferargil galleries in 1933.

Having established his reputa-

New York Age
New York, N. Y.

THE AMISTAD INCIDENT

TALLADEGA COLLEGE has sent us a lithograph copy of the Amistad murals, the originals of which are in Savery Library at Talladega. Hale Woodruff, teacher of art at Spelman College and visiting lecturer on art at Talladega, is the artist who took the famous mutiny trial and made it into a series of dramatic pictures for the present day student of Negro history.

JUN 7 1941

The May issue of The Talladegan features a story by President Buell G. Gallagher showing how this incident was associated with the founding of the American Missionary Association. Briefly, the story goes back to the summer of 1839 when the schooner Amisted was making a short run from Havana to Principe with a mixed cargo of merchandise and slaves. During the fourth night out, the fifty-four Africans on board mutinied, killed the captain and the cook, permitted the crew to escape in a small boat but forced the two slave dealers to steer for Africa, from which the mutineers had but lately been brought. After about sixty days of ingenious navigation, the Spanish slave dealers brought the schooner to Montauk Point, L. I. Boarded by coast guard officers, the ship was seized and brought to New Haven, Conn., where Clinque, leader of the mutineers, with forty men and three little girls who had survived the voyage, were thrown in the New Haven jail, charged with mutiny and murder on the high seas.

Braving the displeasure of their fellow Americans, Arthur Tappan, Roger Baldwin and other abolitionists joined in defending the mutineers and succeeded in securing their acquital. The case attracted nation-wide publicity and resulted in the formation of a foreign missionary society which took the Africans back to their homeland. Out of this society grew the American Missionary Association which in later years was to do so much toward aiding former slaves to secure an education.

JUN 7 1941

The murals serve to call attention to the fact that not all Negroes were docile and submitted willingly to a condition of slavery, also that not all the whites of this country were unfriendly, rather the acquital shows that many possess a sense of fair play and have the courage of their convictions.

Chicago Defender
Chicago, Illinois

FIRST LADY LIKES PORTRAIT HE MADE



Dick Bonner of Muskogee, Okla., presented, in the red room at the White House, to Mrs. Roosevelt a portrait that he had made of her. Although Bonner had never seen the First Lady of the Land he achieved the likeness by using as a guide a photograph that appeared on the cover of a magazine. When asked if he had had any training Bonner replied, "My ability comes to me naturally."—McNeill photo.

Chicago Bee
Chicago, Illinois

Release Library Index On Negro Art In Chicago

The Chicago Public Library Omnibus project of the WPA has recently released "A Subject Index to Negro Art." This is the first of a series of selective, annotated bibliographies to be prepared for general distribution by the Union Catalog of Printed Material on the Negro in Chicago libraries.

JUN 8 1941

This and other forthcoming releases such as the Negro and National Defense; Labor Unions and the Negro Laborer; Housing, Employment and Unemployment, etc., are in answer to numerous requests for organized data concerning the Negro in many phases of community life.

The "Subject Index to Negro Art' is comprised of approximately 3 references depicting cross-section the extent of art works produced by Negroes, interpretation of the Negro as a subject and his cultural background.

The work directed by Elizabeth L. Wimp with the assistance of Winifred B. Ingram, has been made possible through the cooperation of Horace R. Cayton, director of Good Shepherd Community Center as co-sponsor.

40c-1941

Time
Chicago, Illinois



Libsohn-Ehrenberg

4-0c-1941 GOLDEN GATE QUARTET*
They make a gospel story into a floor show

JAN 27 1941

Washington Tribune
Washington, D. C.

Gallery Refuses to Exhibit Marian Anderson Portrait

FEB 2 2 1941

This city has sprouted another heated controversy revolving around Marian Andrson, intrnationally famous famous singer, that threatens to equal the first one of two years ago when the noted contralto was barred from singing in Constitution Hall.

This is the Corcoran Art Gallery officials have refused to exhibit a portrait of Miss Anderson at its biennial show next month.

Paul Meltsner, well know painter, declared his work of Miss Anderson was "rich in color" and had been exhibited in New York where critics had been enthusiastic about it.

Best Thing He's Done

Mr. Meltsner insisted that his picture of Miss Anderson is "the best thing I've ever done."

Officials of the art gallery, however, denied that racial discrimination had anything to do with the decision. "The painting was judged by a jury of professionals and it was found to be below our standard requirements," declared C. Powell Minnigerode, gallery director.

He said that Corcoran exhibitions have often shown the works of and by Negro artists and that a portrait of a Philadelphia colored minister is to be inculded in the exhibit scheduled to open March 23.

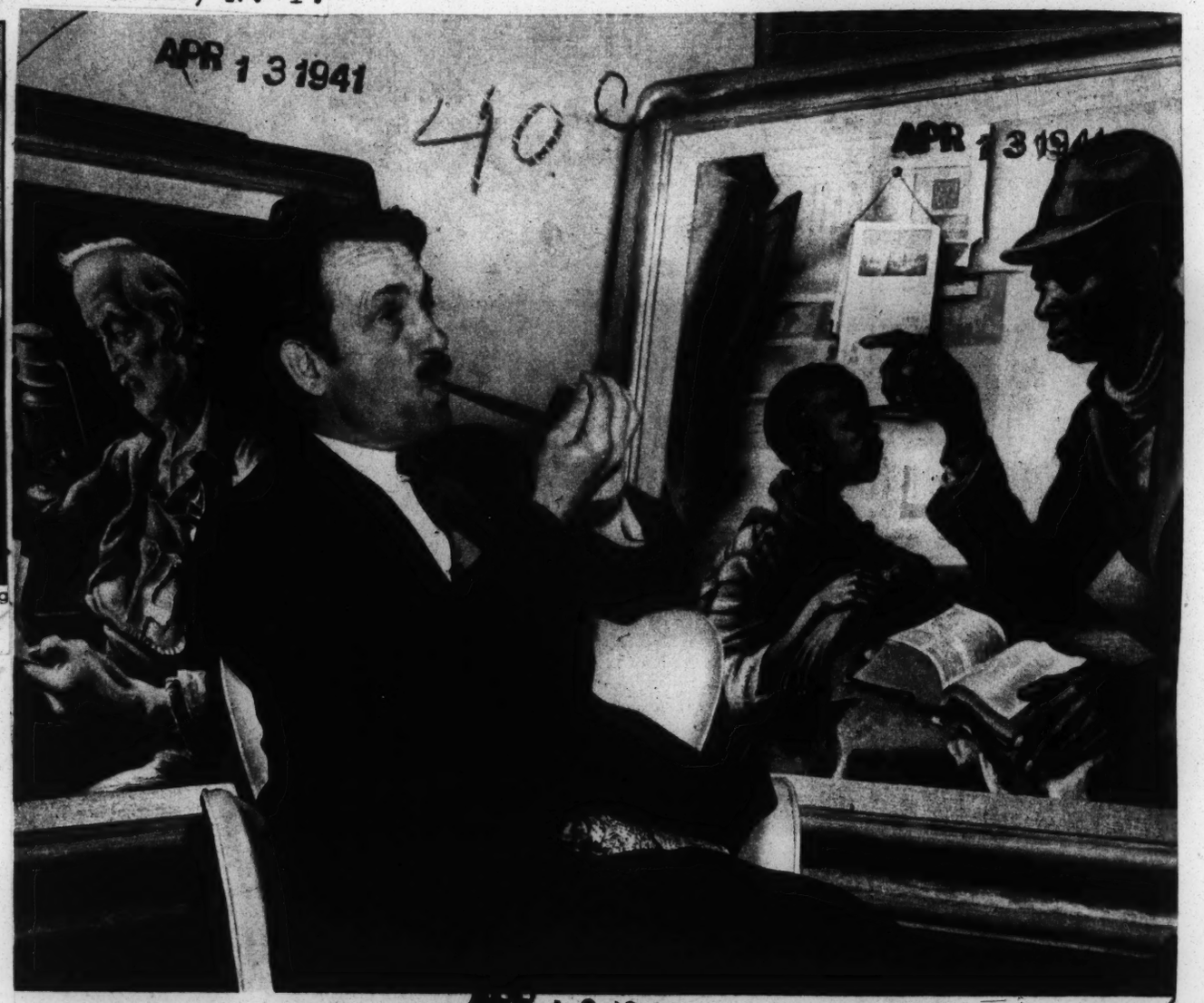
There are those who hint that the sinister hand of the Daughters of the American Revolution, whose prejudiced attitude resulted in Miss Anderson being barred from singing in Constitution Hall in 1939, may be behind this latest "national race incident."

FEB 2 2 1941

It was cited that Mr. Meltsner's portrait of Martha Graham, a dancer, was god enough to be shown at the Corcoran biennial exhibition of contemporary American paintings two years ago and that his works are part of the permanent collection of many museums.

used

New York Times
New York, N. Y.



APR 1 3 1941

40c

APR 1 3 1941

APR 1 3 1941

MISSOURI ART FOR NEW YORK. Thomas Hart Benton relaxes in a corner of the Associated American Artists' Galleries, where an exhibition of his new paintings is now in progress.

New York Times
New York, N. Y.



"Hail and Farewell No. 4: Caprice," in artificial stone, by Anita Weschler.



"Man Dormant," direct carving in rosewood, by Vladimir Yoffe.



"Negro Spiritual," mahogany, by Seymour A. Lipton.

Chattanooga, Tenn., Daily Times
October 18, 1941

EXHIBIT SET TODAY FOR RELIGIOUS ART

Part of a Collection Owned by Dr. Smith to Be Shown at First Baptist Church

An exhibition of religious art, part of a collection of Dr. H. Augustine Smith, professor of sacred music at Boston university, will be shown here this afternoon from noon to 3 o'clock at the First Baptist church.

Dr. Smith arrived here to conduct final rehearsals for the sacred music festival Sunday afternoon at 3:30 o'clock at the Memorial auditorium. Dr. Smith will be the guest conductor.

At 3 o'clock this afternoon Dr. Smith will confer at the First Baptist church with all the directors of music and ministers who are interested in church music. A rehearsal of the Negro choirs will be held at 8 o'clock tonight at the Wiley Memorial church.

The concert will feature a children's choir, colored choir and a mass choir, representing twenty-five local churches. There will be no admission charge and the public is invited to attend.

Dr. Smith arrived yesterday afternoon. Last night he conducted rehearsals with the children's choir at the First Christian church, the Negro choir at the Wiley Memorial church, and the mass choir at the First Baptist church.

The organist for the concert Sunday afternoon will be Carl Scheibe, organist at the First Presbyterian church. The free-will offering will be in charge of Dr. John Huff, pastor of the First Baptist church, and the Rev. Alfred Hurst, of the Pilgrim Congregational church, will direct the programs.

40c-1941

Tribune
Philadelphia, Pa.

WPA Artist Makes Lithograph Of North Philadelphia Negro Area

JAN 23 1941

Did you ever look at the accomplishments of a fellow worker or some renowned artist and become envious of him or her because you were unable to do the same thing or anything similar?

Well, out of North Philly's thousands of young men comes a 23-year-old grand nephew of a Scottish Knight, Sir John Pringle, who has been endowed with the qualifications necessary to establish him atop the pinnacle of artistic fame.

Bryant Pringle, who has been employed with the Pennsylvania WPA Art Project for several months, has shown a natural tendency towards the lithographic medium and has become the pride of his co-workers on the art project.

Of West Indian Background

Of West Indian descent, the young artist's father, John Pringle, died when Bryant was eight years old. Bryant himself was born in Camden, N. J., on August 3, 1917, and was educated in Philadelphia, attending the Kane School at 26th and Berks streets.

Later, he studied art at the Industrial Art School, 13th and Master sts., and graduated from the Mastbaum Vocational School, where he also received art training. Most of his art work at that time consisted of pen and ink or color illustrations and poster designs.

Bryant has just completed a lithographic picture of Lambert Place, a small alley in the heart of North Philadelphia.

Paints North Philly

He is highly appreciative of the high esteem in which he's held by his fellow artists. During his eight years as an artist, young Pringle has based his work largely on scenes familiar to him from contact with the people and activities of the North Philadelphia neighborhood where he resides, as in his lithograph "Lambert Place".

During his years in school he worked for a number of years as an apprentice for the Wells Sign Company, 20th street and Ridge avenue, and became acquainted with colors and qualities of paper and materials.

His greatest thrill comes in portraying men at work, a welder repairing a trolley track, or a construction gang repairing a street.

Made Art Week Print

During National Art Week he made a print of a mother cat which was the only time he departed from his usual type of work and subject matter.

Also in the reecnt observance of Art Week he demonstrated the process of making a lithograph at the Center City Sales Room, 15th street above Chestnut. He also demonstrated this process for the Art Alliance at its recent national show, "Living Lithography."

Pringle's illustrations have been published in books prepared by the Writers Project for the Pennsylvania Department of Public Education.

Familiar With Objects

According to Bryant's own belief pertaining to his artistic ability, "If my work merits, it's because I'm familiar with the things I portray."

This seems only natural in a young man whose education was obtained at a vocational school and whose "non-artistic" employment includes working as an automobile mechanic.

Pringle's art supervisor, Michael Gallagher, claims that Bryant shows outstanding promise and will undoubtedly become one of the greatest artists his race has produced in years.



BRYANT PRINGLE

Young WPA artist whose artistic skill has won the praise of his supervisors and who is said to be one of the most outstanding Negro artists produced during the last decade.

Atlanta, Ga. Constitution
January 13, 1941

British Society Staging School Poster Contest

Atlantans Eligible for Cash Prizes of War Relief Body.

The British War Relief Society is staging a poster contest for junior and senior high school students and for non-professionals in order to stimulate interest in aid for British children suffering from effects of war.

The requirements for the contest are unlimited so far as the medium to be used is concerned. Entrants may use either full colors or black and white. Non-professionals are offered a $25 prize for their 21 1-2 by 27 1-2-inch perpendicular posters while the high schoolers receive a $10 award for the group with the best 14 by 22-inch verticals.

The contest closes January 31 and the only definite requirement for wording is that each poster must carry "British War Relief," and the slogans must be limited to seven or eight words.

Schools participating in the contest are: Georgia Tech, Agnes Scott, Fulton High, North Fulton High, West Fulton High, Tech High, Commercial High, Girls' High, Boys' High, Hoke Smith High, Maddox High, O'Keefe Junior High, Joe Brown High, Murphy Junior High, Bass Junior High, High Museum of Art, Washington Seminary, North Avenue Presbyterian School; and the following Negro schools, Spelman, Atlanta University, Morehouse, Morris Brown, and Clark University.

Tampa, Fla. Tribune
January 19, 1941

WPA Art Center Opens Negro Classes Tuesday

The WPA art center for negroes, 1330½ Central avenue, will open a new schedule of night classes for adults beginning Tuesday.

Free instruction will be offered in oil and water color painting and pencil and charcoal drawing. Louie J. Chisholm, assisted by Olive Adams, will be in charge.

Classes will meet each Tuesday and Thursday night at 7 o'clock. Children's classes will continue on the usual schedule, Monday through Friday afternoons at 3:30 o'clock and Saturday morning at 9 o'clock.

The project is sponsored by the Tampa Urban league.

Springfield, Tenn. Herald
January 13, 1941

Sculpturing Of State Negro Given To School

KNOXVILLE, Jan. 13 (Spl)—A sheep in modern sculpture and three small, stone "Mourning Doves," recently presented the University of Tennessee, is the beginning of a unique—perhaps a valuable—collection of the art of an old Nashville Negro who "just skulps when the Lord tells me to."

The sculptor is "Uncle" William Edmiston who uses for his work "plain rocks" identified as limestone. But these Tennessee rocks chisled by the Negro found their way into the Modern Museum of Art, and sophisticated New Yorkers viewed them, marveled and made notes.

Edminston's art is supposed to go back perhaps centuries and all is natural inspiration. His sculpture is square in design, but carefully done. To the layman it is good because his sheep look like a sheep.

"Coronet," the magazine of fine art, pictured some of the Negro's work in a fall issue, and other magazines have recognized "Uncle's" work.

The old Negro worked in private industry for a living for 70 years, but recently he was crippled and was assigned to a W.P.A. art project in Nashville.

through the governmental agency, according to Mrs. Mary P. Charlton of the U-T Home Economics Art Department, the University may receive more of the sculpturings.

And so, if the old Negro's hand stays steady and the "Lord directs," Tennessee may make other contributions to art through one of her humblest citizens.

Chattanooga, Tenn., Free Press
February 2, 1941

Crandall Art Club Discusses Sargent, Chase, Eakins

AT THE meeting Thursday of the Crandall Art Club, Mrs. John Menefee discussed the work of John Singer Sargent. She said, "Sargent had a camera eye, received a vivid impression of an object with one quick surface observation without thought of interpretation. Then, with a flat brush, loaded with paint, he drew, modeled and painted at one stroke."

In discussing the work of William Merrit Chase and Thomas Eakins, Mrs. V. W. Tabb said: "Thomas Eakins, the American portrait and genre painter, showed vigor and skill in his drawing, but excelled in depicting athletic games and the American Negro with realism."

The meeting was held at the home of Mrs. W. H. Emig Thursday afternoon, with Mrs. Sidney Wood associate hostesss. At the close of the meeting the guests were served from a beautifully appointed table, at which Mrs. Wallace R. Smith, president, poured coffee. Mrs. Don Ellis, Mrs. Don M. Corbett, Mrs. O. C. Case and Mrs. George W. Schneck, of Dayton, Ohio, were special guests. Twenty-two were present.

Richmond, Va., Times-Dispatch
February 16, 1941

Negro Artists To Be Exhibited

Works of four Negro artists whose paintings are being shown in Washington at the Library of Congress will be placed on exhibit at the Craig House Art Center this afternoon at 5 o'clock.

The painters are Charles Davis and Charles Sebree of Illinois and Samuel J. Brown and Dox Thrash of Pennsylvania.

Mrs. Elizabeth Bouey, a retired missionary to Africa, will be the guest speaker at the opening of the exhibit. She will discuss "African Art in Liberia" and will display several works she collected in that country.

The Sixth Street Club is co-operating with Craig House in presenting the show. Program chairman is Mrs. Sara Jenkins.

Asheville, N. C. Citizen
February 9, 1941

ART WORK BY NEGRO PUPILS TO BE SHOWN

An exhibition of art work by negro students in local clubs and schools and examples of painting by students at West Virginia State college will be on exhibit at the Phyllis Wheatley branch of the Y. W. C. A. beginning tomorrow at 9 a. m. The show, open to the public is being held as a part of the celebration of Negro History Week.

The exhibit will remain open until 5 o'clock each evening and there will be no admission charge.

The Allen School quartet will sing negro folk songs over radio station WISE Thursday at 2:45 p. m as a feature of the week's activities.

Afro-American
Baltimore, Maryland
MAR 1 1941

Well Known Artist Says Portait Is His Best Work

WASHINGTON

The bugaboo of Washington race prejudice was again dogging the path of Marian Anderson, celebrated concert artist and internationally famous contralto, this week when the Corcoran Gallery of Arts announced that it will not exhibit a portrait of the singer at its show next month.

A little less than two years ago, Miss Anderson was denied the right to sing from the platform of Constitution Hall here. As a result, she was given special permission to appear in her Easter Sunday concert from the steps of the Lincoln Memorial where an audience of 7,500 persons heard her.

Color Issue Denied

C. Powell Minningerode, director of the gallery, denied that the color issue has anything to do with the refusal to displa the mural.



MISS MARIAN ANDERSON

"A jury of professional artists judged the painting," he told the AFRO, "and it was declared to be below our standard."

He said that AFRO query was not justified and branded as absurd the suggestion of Paul Meltsmer, painter of the portrait, that race prejudice had nothing to do with the rejection of the work.

MAR 1 1941

N.Y. Critics Praise Work

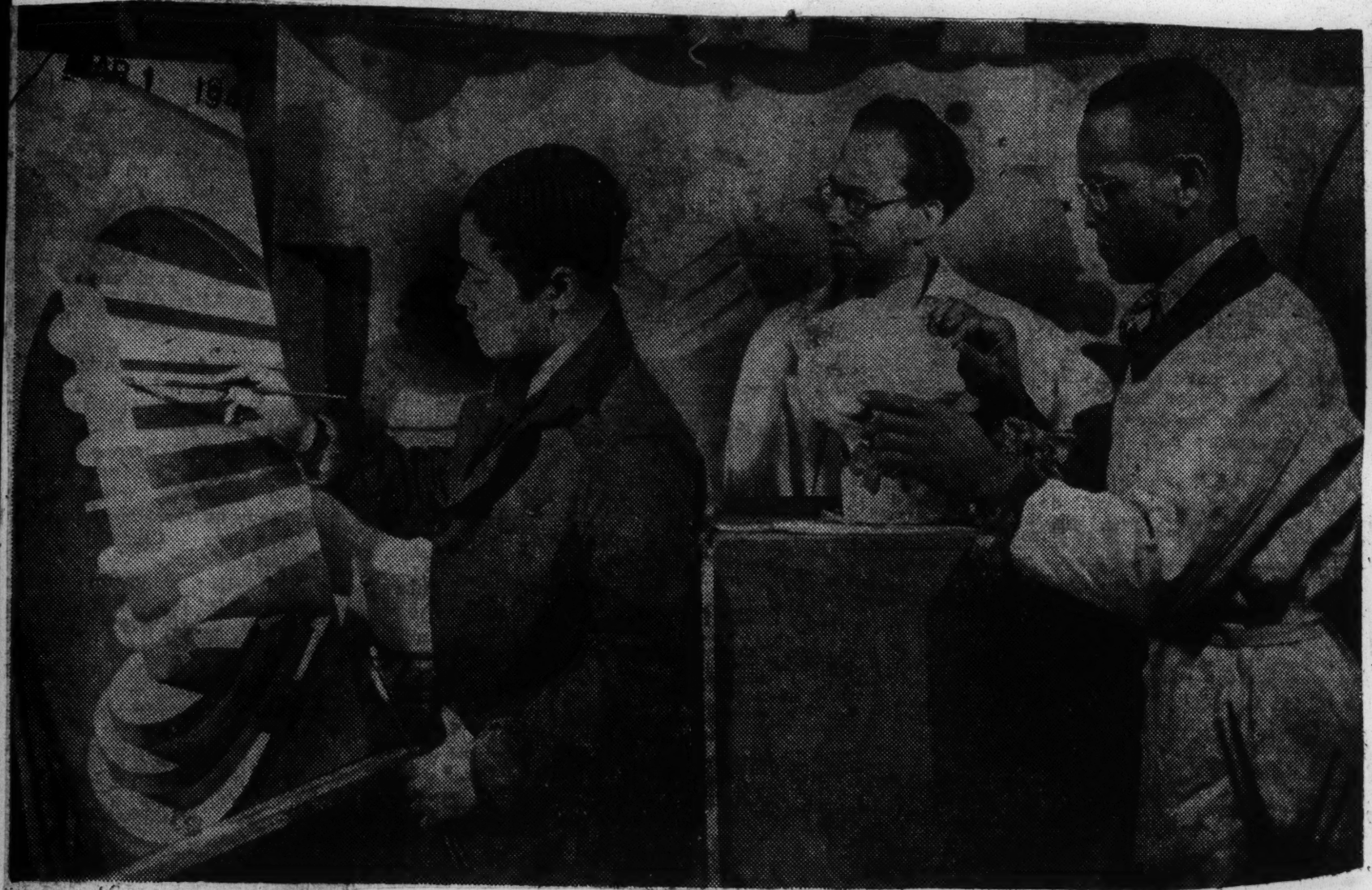
He attempted to prove his point by asserting that Corcoran exhibitions have frequently shown the works of colored artists. He said a colored painting is to be included in the exhibit which opens March 23.

Meltsmer, whose portrait of Martha Graham, dancer, was shown at the Corcoran biennial exhibition of contemporary American painters two years ago, insisted that his work of Miss Anderson is the best he has ever done, and that the New York critics are enthusiastic about it.

He says that although his works are part of the permanent collections in many museums, he has never been so proud of any painting as he is of the Anderson reproduction.

40c-1941
Afro-American
Baltimore, Maryland

used





George Strock

SERGEANT REEVES & PRIVATE JOHNSON
. . . working for the tradition.

Viktor Lowenfeld, associate professor of art at Hampton Institute, looks over the work of the first two students in the history of Hampton to receive special fellowships in art. Marcellus M. Portilla, shown painting an architectural abstraction at the left, and Leroy S. J. Gaillard, shown sculpturing, have been designated by the board of trustees of the institute as the first recipients of the annual fellowships. These fellowships, which go to Mr. Portilla of Annapolis, Md., and Mr. Gaillard of Birmingham, Ala., are valued at $400 each. They provide for free tuition, maintenance, and other expenses. The awards are the first step toward a new emphasis on the creative arts at Hampton Institute. Mr. Lowenfeld, a recent refugee from Austria, is internationally famed for his work in this field.

Washington Tribune
Washington, D. C.

Art Gallery Says "No"



FEB 22 1941

MARIAN ANDERSON

internationally famous singer whose portrait by Paul Meltsner, celebrated artist of New York, was rejected by the Corcoran Art Gallery in Washington, this week, because it did not come "up to our standard," C. Powell Minigerode, announced. He said racial prejudice had nothing to do with the rejection. Miss Anderson is shown here with her white manager and Hubert T. Delaney when she sang on the steps of the Lincoln Memorial, Easter Sunday, 1939, after the DAR had refused to let her sing in Constitution Hall.

Time
Chicago, Illinois

MAR 17 1941

Jive in Barracks

Couple of months ago, aureoled Leopold Stokowski got the U. S. Army to let him tinker with a military band at Fort MacArthur, Calif. Shortly Maestro Stokowski proclaimed that martial music should be rescored, chiefly with more saxophones; that Army bands should be sent into battle in tanks and armored cars, tootling the while. Last week the American Bandmasters' Association, meeting in Madison, Wis., officially resolved that Dr. Stokowski should mind his talk: he was "incapable of speaking with authority on bands."

The U. S. band which speaks for itself with the most authority is one at Fort Ontario, in Oswego, N. Y. There the 369th anti-aircraft regiment, a Negro National Guard unit from Harlem, is having a year's training. The men of the 369th get more from their band than most regiments do. Almost every night they hear a jam session, almost hot enough to melt the icicles on the recreation barracks. The band's leaders are Sergeant Reuben B. Reeves and Private Otis Johnson—one-time trumpeters in Cab Calloway's and Don Redman's orchestras.

MAR 17 1941

Bandmaster of the 369th for more than four years has been Russell Wooding, onetime Broadway arranger and conductor, onetime bandmaster for the New York Giants football team. Bandmaster Wooding works his men hard, says: "All of us realize that we have a great tradition to uphold." That tradition was begun in World War I, when the 369th was the crack 15th New York Infantry and its bandmaster was the late James Reese Europe.

In the early 1900s, when Northern popular musicians played only potted-palm tunes, black, Alabama-born Jim Europe held Negro jam sessions in a café in West 53rd Street. White folks dropped in, hired some of Europe's friends to play "gigs"—single party dates—that Jim opened a booking office. He formed a Clef Club of Negro jazzmen, gave a concert in Carnegie Hall in 1911. He (at the piano) and his boys played for Vernon and Irene Castle. Once he excited the Castles' curiosity by playing *Memphis Blues* too slow for their brisk one-step. That, said Jim Europe and his friends was how the fox trot started.



JIM EUROPE & NOBLE SISSLE
Jim: "Sissle, carry on. . . ."

In 1917 Jim Europe and his manager Noble Sissle (*Shuffle Along*), joined the 15th Regiment. The colonel made Europe band leader, raised $10,000 for instruments —30 reeds, a dozen or so brasses, two bull fiddles (for concerts). Leader Europe became a lieutenant, Sissle his drum major and top sergeant. The two of them were soon putting riffs in conventional marches, had the band blare blues to a fare-thee-well. When the 15th reached France, Europe's band was detailed to play for U. S. soldiers just back from the front lines.

Mustered out of the 15th, Jim Europe picked up a band, played at Manhattan Opera House, went on tour billed as Jim Europe and His Hell Fighters Band. In Boston, near the end of the tour, he had an altercation with Herbert Wright, brother of his drummer. Wright pulled a knife, slashed Europe's jugular vein. Few hours later, in a hospital bed, Jim Europe said: "Sissle, carry on as I have outlined," and died.

St Petersburg, Fla., Times
April 3, 1941

Young Negro's Work Displayed In Art Exhibit

One morning four years ago, while an art class was in progress in the rooms of the Jacksonville Art center, it was noticed that a tiny little negro boy was standing quietly in one corner of the room, oblivious to everything but the work that was being done.

When asked if he liked art, this little fellow's eyes fairly snapped and with a flash of bright teeth, he answered that he was a student in the negro extension unit and that some day he would be an artist too. His name is Clifton Bell, now a 12-year-old and one of the outstanding talents discovered and developed through the WPA art project in this state.

Out of a stupendous collection of 75 or more works from the hand of this little fellow, which includes easel paintings and mural designs in several media, 27 water colors of varied and highly imaginative subject matter were selected and are now being presented at the Jordan Park exhibition center, unit of the St. Petersburg art center, WPA, 2240 Ninth avenue south, for a period of two weeks.

The gallery will be opened every day of the week except Saturdays, from 1 to 5 p.m. Saturdays the gallery is closed. Alvie Benton is attendant and both white and negro visitors will receive at all times a cordial welcome.

40c-1941

Pittsburgh Courier
Pittsburgh, Pa.

COMPLETES STATUE OF LINCOLN AND SLAVE



Mrs. Roberta Hubert, organizer of James Weldon Johnson Literary Guild and promoter of annual Johnson Memorial exercises with Richmond Barthe, who has just completed this statue, Lincoln and Slave, commissioned by Theosophical Society Adyar, India.—M. Smith Photo.

Journal and Guide
Norfolk, Virginia

The Open Forum

American Negro Needs Historical Mural

Editor, Journal and Guide: In the March 3rd issue of LIFE magazine there was an interesting article on art depicting the creative handiwork of one Diego Rivera, a celebrated Mexican muralist who gained wide-flung recognition by creating a distinctive original mural showing the great benefits which the American nation has derived, from the progressive commercial, goodwill policy of Pan-American unity.

Senor Rivera's American mural is a rare masterpiece of modern art which surpasses in beauty and excellence the art contributions of the Aztec Indians, during the span of years reaching from the reign of Emperor Montezuma at the time of Cortez's conquest up until the day of General George Washington and the American Revolution.

The new Rivera unity mural illustrates many outstanding achievements of our modern civilization, including the San Francisco Golden Gate bridge, the City of San Francisco, and Treasure Island. Truly it rightfully deserves a place in the Metropolitan Museum of Art or some other internationally known art institution.

Among the American Negro group we have many professional artists who are sufficiently talented to produce muralistic works equalling the famous Rivera mural. Among these are, E. Sims Campbell of cartoon fame, Jay Jackson, and many others of national reputation.

The American Negro people need an historical mural to depict the mass social progress of our race from the days of slavery prior to Abraham Lincoln's time, up until the present generation. Such a mural should naturally be presented in some nationally famous race institution so that future generations of the group might see, on a condensed illustrated scale, the artistic interpretation of the story of the Negro's circumstantial sojourn in America.

It is my firm belief that, even as Joe Louis has excelled in the pugilistic field, gaining international honor and sports recognition, that should any of the above mentioned Negro artists care to try their talents at mural design, the results, works, would excel in artistic beauty any products of this kind which civilization has previously produced. Even as the novels of Alexander Dumas remain a world-wide tribute to the originality and superiority of Negro literary genius, even so, for the benefit of future generations of civilized Negroes, a mural picture of our progressive social achievements, in this land should be made and preserved so that our children's children may better know concerning the embarrasing social difficulties through which we have already come.

A recent issue of a Negro weekly carried a picture of one Nathaniel Richardson, who recently completed a course in printing at Hampton Institute at the expense of the Liberian Government Printing Office at Monrovia. This shining example should serve as an inspiration to the masses of our economically handicapped American Negro grammar, high school, college and university graduates.

It is true that as time moves on, it becomes more difficult for young Negro men and women to obtain decent jobs in the land. However, for those of us who are willing to emulate the glorious example of Nathaniel Richardson, in other lands, there await us good jobs, just masters, and higher pay for those who are fully prepared.

Several years ago some friends of mine who were graduates in civil engineering, were forced to accept road-building jobs in Russia because of the relentless pressure of racial prejudice in America. These men were honest and well prepared, but notwithstanding they were refused civil engineering employment by local employers, and as a result consented to serve the Russian State in the capacity of civil engineers.

These enterprising young Negro men could not wait until things got better for our race here in America. Seeing that the people among whom they lived were not sufficiently awake to recognize the value of prepared Negroes and insisted upon dealing out discriminatory works against the general welfare of their Negro employees, they sought a livelihood across the Atlantic. This transaction was very fortunate for my friends and for the U. S. S. R. America was the loser in the deal.

Racial prejudice can never be eradicated from the concept of American social policies. Consequently, the American people cannot expect civilized Negroes to dwell many years under the increasingly embarrassing economic burdens which hamper our numerical growth and social prosperity within the land. When we will not deal fairly in one land, there is always left the golden privilege of migration to another.

Tolerance of the current evils which are daily inflicted upon the American Negro, from undercover sources, has become all but unbearable. Insult has already been heaped upon injury to the extent that there is very little conscientious affection remaining in the hearts of our people toward our tormentors. If the coming generation expects to solve safely the American Negro's social problem, they will do well to consider the noteworthy example of Nathaniel Richardson, and do likewise.

—WILLIAM MALET CARPENTER Maxton, N. C.

Constitution
Atlanta, Georgia



Constitution Staff Photos—Kenneth Roger

PRIZE-WINNING PAINTING — This graphic study, "Negro Education," done in water-color with an air brush by Roy Chamlee, Atlanta youth, won a $500 prize in a national youth art competition.

WINS AWARD — Roy Chamlee Jr., 17, is winner of the $500 second prize in the competition.

Constitution
Atlanta, Georgia

Atlanta Boy Awarded $500 For Painting

Roy Chamlee Jr., Boys' High, Wins National Recognition.

A successful but hectic last-minute embroilment with postal red tape to get his entry under the wire was recalled yesterday by 17-year-old Roy Chamlee Jr., Boys' High senior whose striking interpretive study, "Negro Education," is announced today as winner of the $500 second prize in the American Magazine youth art forum competition.

Still somewhat breathless in retrospect at the narrowness of the squeak, Roy told the story:

"My mother and father drove me down to the main post office. It was after 11:30 of March 28. All entries had to be postmarked not later than midnight. We rushed up to the counter. The man took the package—the picture measured 28 by 38 inches—and he looked doubtful.

Restrictions.

"He said it seemed pretty thick, and only 100 inches over all was permitted. He measured and said it was too big. We didn't know what to do at first. Then we started tearing the wrapping open and trying out some of the stuffing around the picture. We finally got it down smaller and tied up again. This time the man accepted it. I told him to stamp the time on it right away. He did. I don't know how many minutes before midnight it was, but not very many."

Roy, who has his own studio at the family home, 393 Sixth street, N. E., and has been painting and drawing and sculpting since he was very young, is taking the academic course at school, since Boys' High has no art classes. He was art editor of the annual this year, and has had other recognition, such as honorable mention in last year's youth art forum of the same magazine.

His preparation for the picture—a water color executed with an air brush—was thorough.

Timely Subject.

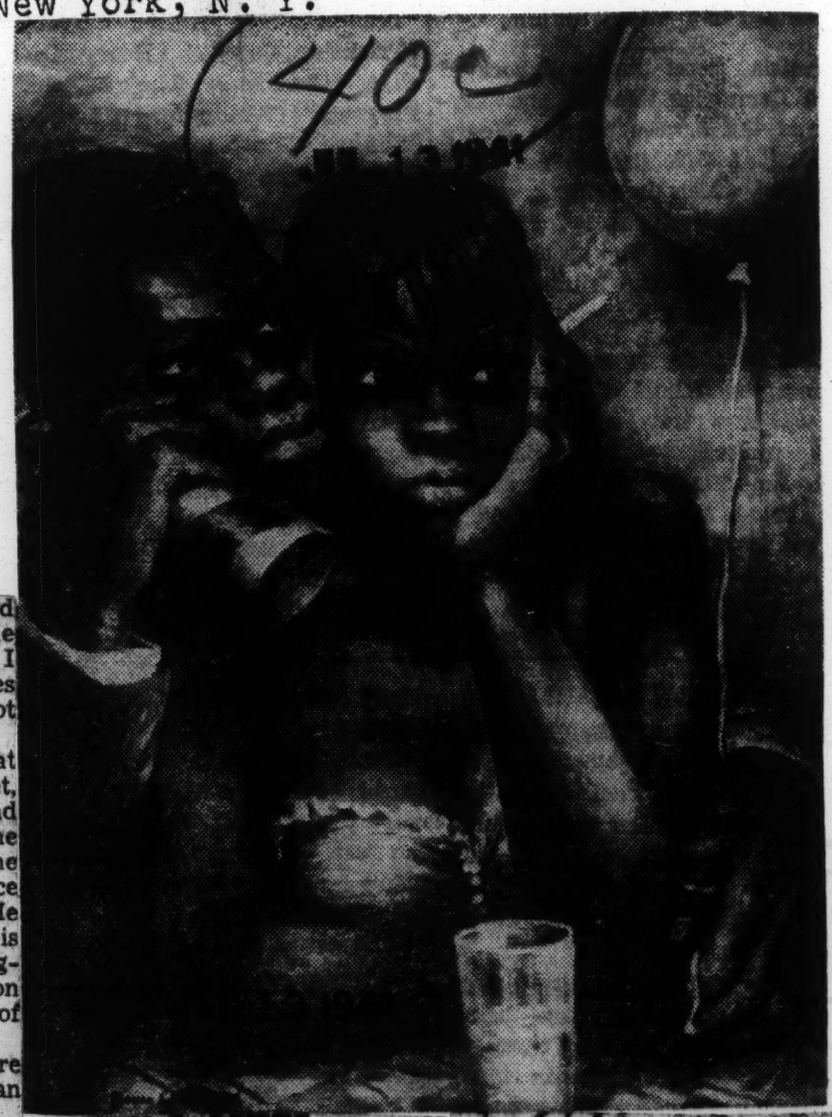
"I thought this was a good time to paint something about the education of Negroes, since so many people are interested. I went out to Morehouse College, and they showed me around, and let me look at what was going on, and gave me some booklets about the school. From this, I gradually got an idea for the painting. I didn't get started until about a week before the contest closed, because I was so busy on the class annual."

The picture, in tones of yellow, brown and black, offers a study of a Negro face, with symbolic figures at the left, representing concern for music, science and the arts. It is done with an arresting forceful simplicity.

Wtih the $500 Roy has three separate and conflicting plans, first, to save it; second, to use it as an art scholarship fund, and third, to buy an automobile.

"My father's in the automobile business," he said, practically revealing what an economist would term a trend and a detective would feel sure was a clue. "I could get a pretty good discount on a car through him."

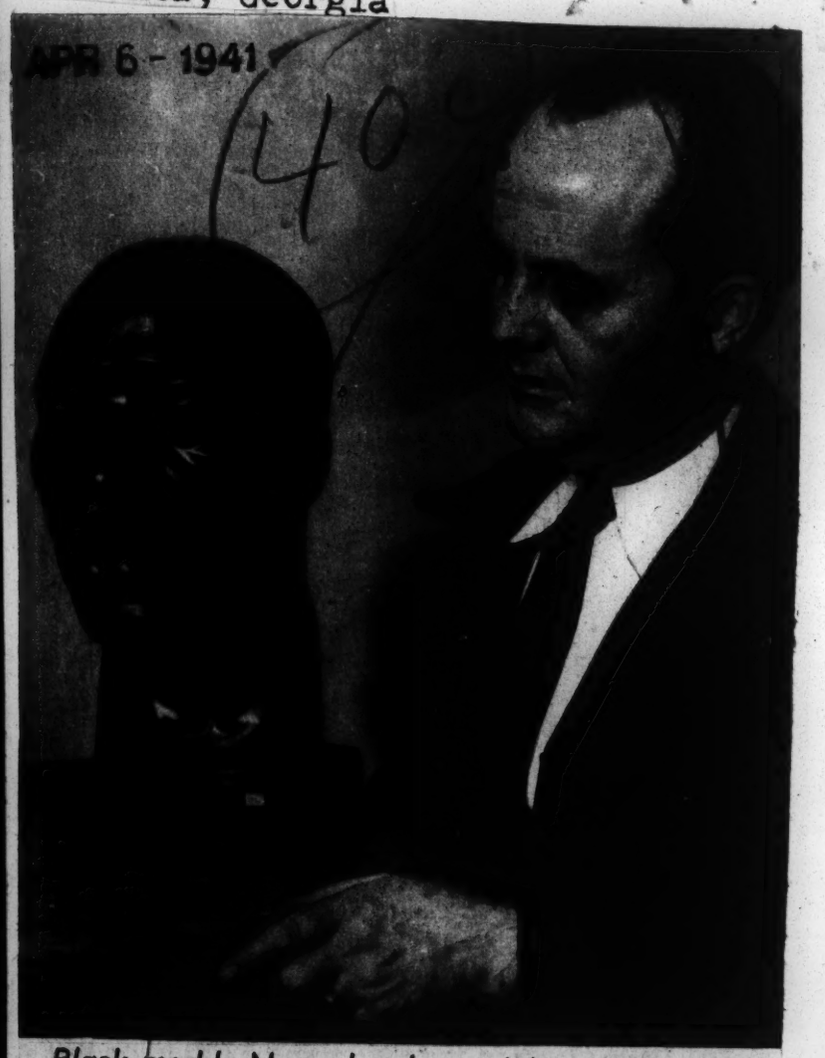
New York Times
New York, N. Y.



Many of the artists more connected with the Associated American Artists Galleries are represented in the July group exhibition, the canvases having been chiefly drawn from one-man shows of the last season or two. Exceptions are the big Curry panorama, which is held together by the vast play of light and cloud shadow (perhaps the most remarkable single picture this artist has painted); and the "Midnight Show," by Marion Greenwood (reproduced), in which Miss Greenwood is seen invading Harlem for subject-matter and working in a manner entirely foreign to her better-known Mexican paintings. Raphael Soyer's "Waiting Room,"

40c-1941
Constitution
Atlanta, Georgia

APR 6 - 1941



Black marble Negro head won Julian Harris the Edgar Tobin prize for best piece of sculpture in the south, 1939. APR 6 1941

Newport News, Va. Press
April 15, 1941

ARTIST TALKS IN OGDEN HALL

A talk by Augusta Savage, Negro sculptor, will be presented at 8:15 tonight in Hampton institute's Ogden hall. Subject of the speaker, whose recent work, "Lift Every Voice and Sing" was shown at the New York fair, will be, "Art in Everyday Life."

Miss Savage has won scholarships which have permitted her to study first in this country and then in France and Germany for four years. Some of her pieces of sculpture have been exhibited in leading European and American galleries. She is president of the first art gallery in America devoted to the exhibition and sale of the works of Negro artists.

With little formal education, she left Green Cove Springs, Fla., in 1920 for New York to study art and arrived there with $4.60 to her name. Today her works have become known internationally, and her most recent piece of sculpture, which stood in front of the Contemporary Arts building at the New York World's Fair, has brought her added recognition.

She has been aided in her work and study by the Carnegie foundation, the Rosenwald fund, by Cooper union and Fontainbleau, France.

The seventh child in a family of 14, the young sculptress' first efforts in art began with modeling in native clay at the mud-pie age. That her art will endure for many years is a fact attested by most critics.

Gadsden, Ala., Times
April 20, 1941

Negro Schools Hold Art Show

Unusually Attractive Displays Make Exhibit Best Of Annual Series

Much the finest art exhibit ever attempted by the colored people of this section was that held by the children of the eight county Negro schools in the East Gadsden school building last Friday. It was the sixth annual exhibit.

The following schools and teachers participated: East Gadsden, Lee S. Moss, Rosa Burge, Ethel Yoe Staples; North Gadsden, Martha Pickens, Catherine Coates; Turkeytown, Cora Preston, Florine Douglas; Rock Springs, Pinkie Jones; Altoona, Florine Cook; Slackland, Ruby Littlefield; Green Pastures, Hannah Moss.

The teachers assisted in arranging the displays, but did not show any of their own art work.

A striking thing about the display was the fact that practically all of the articles were made from waste products. There were table covers made from ordinary commercial sacks, bedspreads from food bags and a home-made cradle with a spread made from tobacco sacks. In the same corner was a charm string made from small guords, corncobs, peach seeds, pine cones, acorns, gourds and the like in beautiful colors.

Broom Handle Movies

In another corner were excellent pictures made of eggshells and coffee grounds and another set made of eggshells and coal dust.

From the same material the children made the ship Mayflower, together with some Pilgrims —all excellent.

A series of pictures that became a "movie" when turned on a broom handle was a first-class exhibit in itself.

An exhibit by 28 students showed dolls made of thread spools and costume jewelry made from paper pulp and a wall piece made from a cigar box. Cakes and cookies made by the children were displayed.

Nearly all of the exhibits had articles made from paper pulp and paste. The children said they ground up old copies of The Gadsden Times, that paper being the only one entering many of their homes.

In another section were beautiful draperies made from common sacks. Ordinary bagging was converted into attractive articles for the table, the mantle and for almost every use in the house.

Other exhibits included bookends, paper and glass jars beautifully painted, and old bottles converted into pepper and salt shakers. There were strings of beads made from grains of corn, all painted and strung in an attractive manner.

Pine Needle Art

One school exhibited much fine pine needle art in baskets, make-up boxes and the like. There were whatnots from various materials, and all sorts of hot plate mats.

Sewing folds, twine dogs, health charts, hats, shuck bonnets and many maps of Europe and America were displayed. Some of the maps showed the recent changes due to the war.

Altogether it was a wonderful show of real talent.

Ethel Staples, a teacher in the East Gadsden school, was in charge of the exhibit. Before it was thrown open to the public, the teachers and students presented a musical program and all of the principals and County Superintendent Bottoms made short talks. Miss Gladys Marona, county attendance officer, also addressed the assembly.

Mary Foster McDavid, president of the National Congress of Colored P.-T. A. and state agent of the Jeanes Teachers, was the chief speaker. She was sent here by the state department of education.

used

and natural differing markedly from the abstract and symbolic art usually associated with the African Negro artists."

Chicago Defender
Chicago, Illinois

Harvard University Shows Negro Art

APR 26 1941

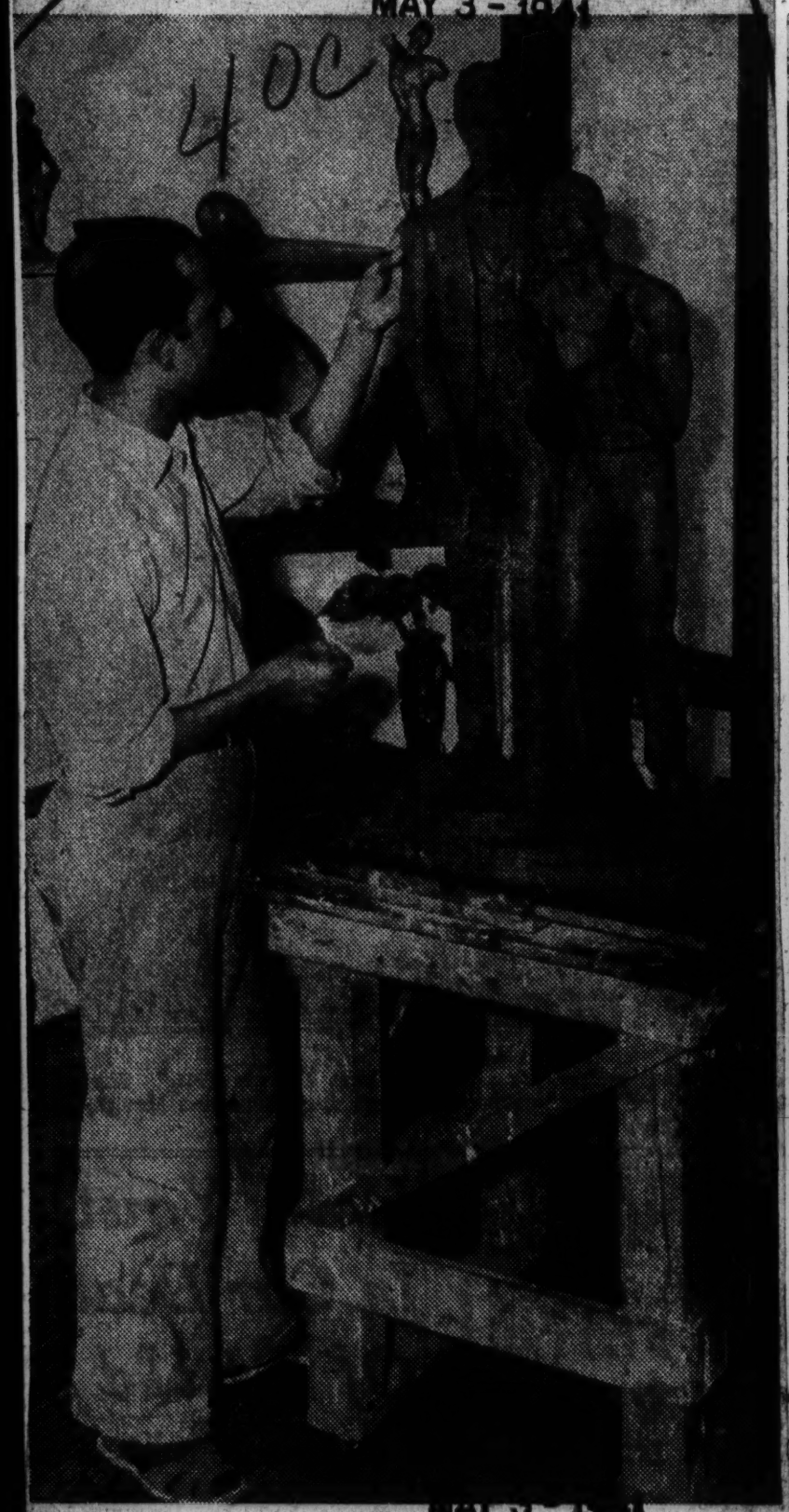
BOSTON—(ANP)—Two examples of Thirteenth Century African Negro art, discovered at Ife, in Nigeria, have just been placed on exhibit at the Peabody museum, Harvard.

The art pieces are two heads in bronze—one of a man, the other of a woman. According to the Harvard authorities, they are realistic

Chicago Defender
Chicago, Illinois

A SCULPTOR AT WORK

MAY 3 - 1941



40c

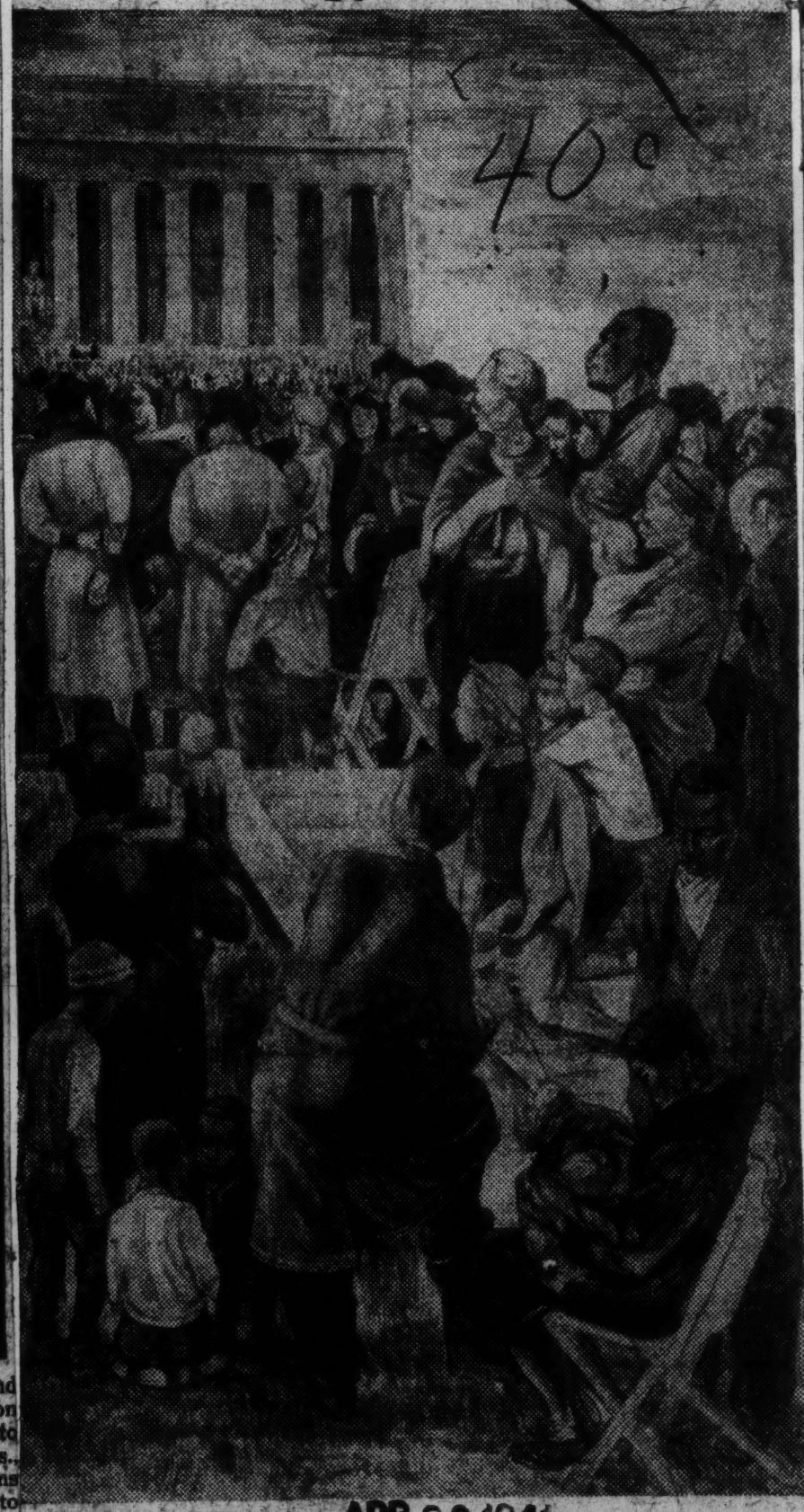
MAY 3 - 1941

The announcement recently that Richard Barthe has for the second time been given a Guggenheim fellowship, focuses public attention anew upon the youthful and dynamic sculptor who stands well to the forefront of his chosen art. A native of Bay St. Louis, Miss., Barthe began painting at an early age; was sent from New Orleans to Chicago's Art institute, by a Catholic priest who was attracted to his work. Turning to sculpture he quickly won success. He has sculptured a number of famous people, among them Katherine Cornell, John Gielgud, Fania Marinoff, Maurice Evans, Gypsy Rose Lee and Harold Kreutzberg. He is now doing the James Weldon Johnson Memorial for the end of Central park in New York City. Upon completion of this work Barthe plans to devote himself to the perfecting of sculptural technique and the executive of creative work for which the award was given.

Daily World
Atlanta, Georgia

The Prize-Winning Design

APR 20 1941



40c

APR 20 1941

From among 172 submissions in an anonymous competition for the Marian Anderson Mural, this design by Mitchell Jamieson, young Washington artist, was chosen by a distinguished jury of artists Commemorating Miss Anderson's Easter Day Concert here in 1939 the design depicts the crowd which thronged the Mall in front of the Lincoln Memorial on that occasion. The mural will be installed in the Interior Department Building.

Pensacola Fla Journal
May 9, 1941

Art Notes

The exhibit at the Milton extension gallery of the Pensacola Art Center, WPA, was changed last Tuesday, while the pictures on the walls of the Negro extension unit in the Washington High school, were replaced yesterday. As new shows have also been placed in the galleries of the Pensacola Art Center itself this week, all units of the Florida Art Project in this section have completely new attractions to show visitors and patrons.

* * *

An addition has been made to the staff of the Pensacola Art Center. This addition is Nell Morris, who will function as typist and hostess. Miss Morris has had considerable experience as a teacher, and it is believed that her services will be of great value to the art program. Her teaching experience has included work in the city schools, as well as instructing in the three R's—reading, writing and arithmetic—at Fort Barrancas. Selectees were her students at the Army post.

In keeping with the intention of the Art Project to co-operate in every way possible with defense activities, commercial artist Louis Lingo, of the Art Center staff, has been doing much work at Fort Barrancas. Spending some twenty-four hours per week at the Post, Mr. Lingo directs the construction and painting of signs, placards, and other visual guides for use on the military reservation.

* * *

Classes today: outdoor sketching at 9:30 a.m., and at 3 p.m., childrens' drawing at 3 p.m., and childrens' drawing at the Milton extension gallery at 3 p.m. EPH Jr.

40c-1941

Richmond, Va. News-Leader
May 2, 1941

Uruguayans Study American Way



On a tour through Richmond two Uruguayans make a visit to the Virginia Museum of Fine Arts. Looking at the oil painting by Edmund Minor Archer are shown, left to right: Senor Zorrilla and Senor Acosta.

Life Magazine To Feature Virginia Art

Margit Varga Chooses Paintings by Binford And Junkin

Life Magazine in its issue of May 23 will pay tribute to artists of the Old Dominion and will recognize the work of the Virginia Museum of Fine Arts in fostering and encouraging painting and sculpture in the State.

Miss Margit Varga, of the magazine which has made art appreciation simple for millions of Americans, was in the city yesterday selecting the pictures from the Virginia Artists Exhibit which will be used in the story.

She chose "The Crapshooter," by Julien Binford, of Fine Creek Mills, and "The First Robin," by Marion Junkin, of Richmond, which will be reproduced in half-page color photographs.

Six other pictures were also photographed in color and will be used in the magazine in smaller sizes. They were "Waiting for the Departure," by Edmund Minor Archer, of Richmond and New York; "The Transfixed Hour," by Esther Worden Day, of Hopewell and New York; "Jubilate Deo Omnis Terra," by Nora Houston, of Richmond; "Landscape With Goatcart," by Elizabeth Nottingham, of Richmond and Culpeper; "Old Richmond," by James Banks, of Richmond, and "Seventh and Canal," by Alvin Hattorf, of Richmond.

Mr. Junkin's painting was the one which received the purchase award in the biennial Virginia Artists Exhibit. It shows a robin perched on the tail of J. E. B. Stuart's horse in the monument at Stuart Circle. Mr. Binford's painting was recommended for purchase in the exhibit, but was not bought because the museum had previously obtained another of his works, "The Gift." Both Mr. Junkin and Mr. Binford are instructors in the Richmond School of Art, and the latter has a fellowship for teaching Negroes at the Craig House.

Miss Varga said that she and Life are always on the look-out for talented artists who are yet undiscovered. It delighted her to find out after she reached Richmond that five of the artists whom she chose will have one-man shows in New York within the next year.

She chose to honor Virginia art in her magazine because of the "wonderful work your museum is doing to sponsor local artists and get them started." She first became conscious of the program of the Virginia Museum when she was in the city more than a year ago to see the exhibit of Argentine art.

An artist herself, who has had pictures in a dozen large museums, Miss Varga has been the art editor of Life since it began publication in 1936.

Pittsburgh Courier
Pittsburgh, Pa.

MAY 24 1941

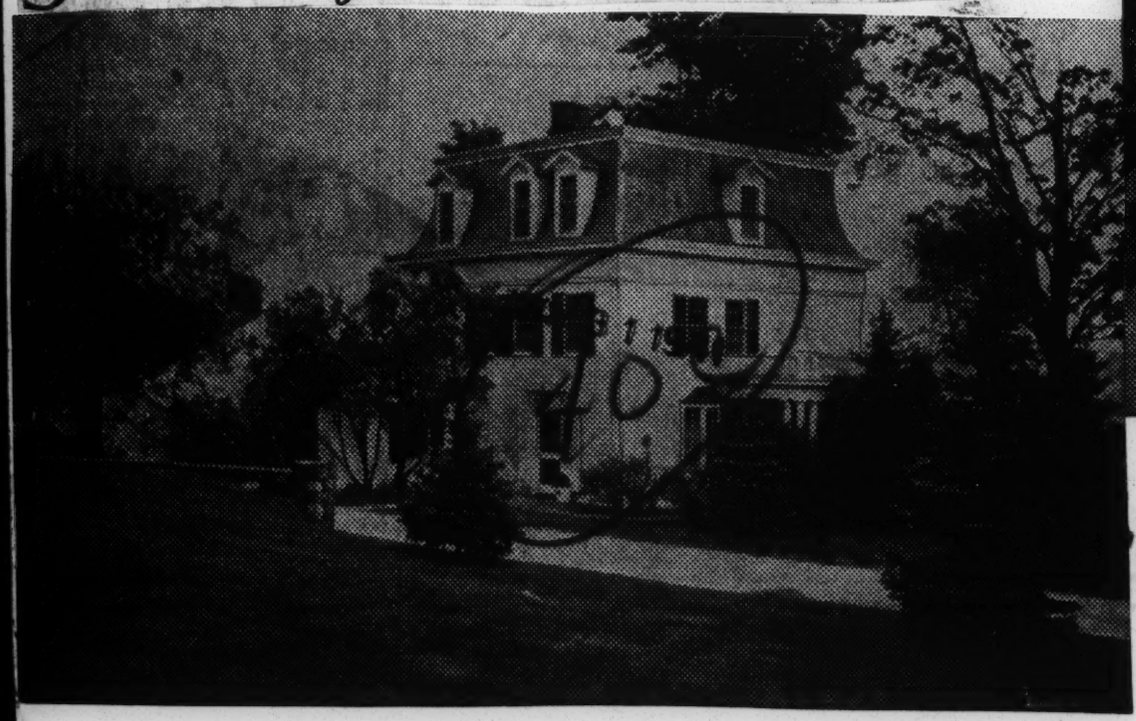
HIS DRAWING BROUGHT FIRST PRIZE

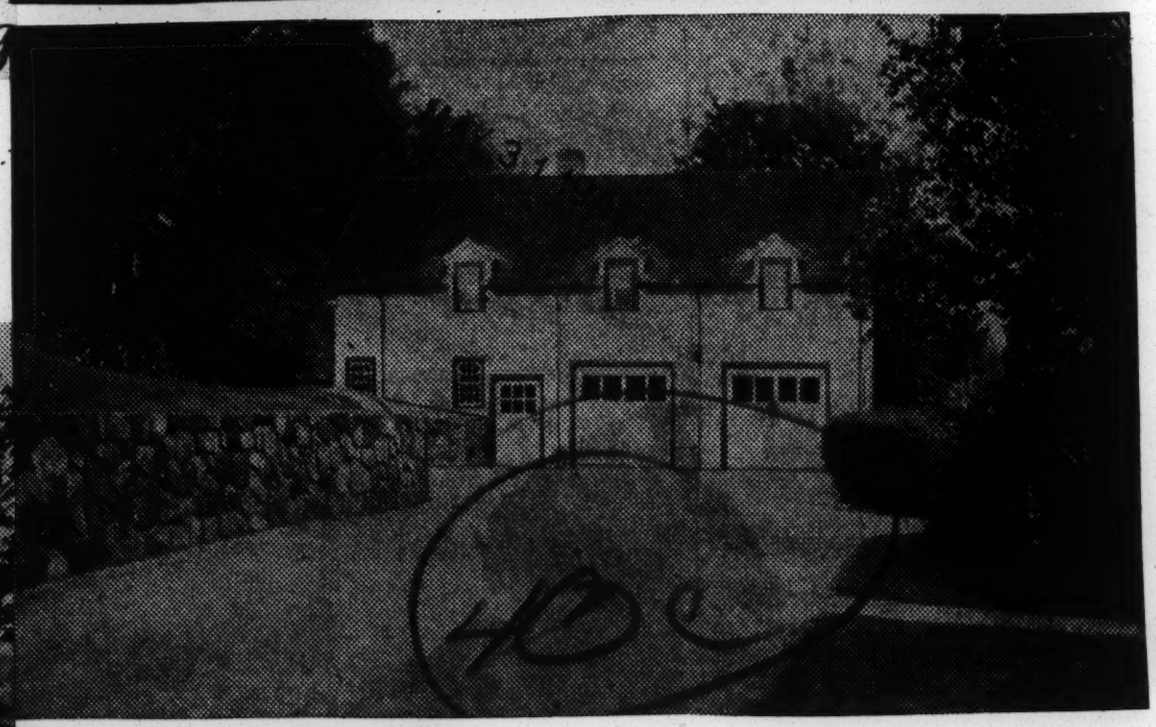


James S. Moseley, who has been confined in the hospital at Hampton Institute due to illness, was Hampton's happiest student last week when he was notified that he had won first prize for the best original airplane design drawing in a contest sponsored by Scholastic Magazine. He will receive $25 and a scholarship to study aeronautical engineering at Carnegie Tech.



Imposing Country Estate Bespeaking the Dignity and Artistry of a Great Singer, Marian Anderson





The talk of Connecticut is Miss Marian Anderson's new country estate (above, left), recently purchased from a white New Yorker at a figure reported to be $45,000. The estate, located about two miles from Danbury, a half mile off U.S. 10 (one of the main highways to New York and Boston), is situated on a mountainside surrounded by a stone wall.

At the entrance the visitor is greeted by a large sign which reads "Marianana." Center photo shows the back lawn of the estate with the mountain silhouetted in the background. At the extreme right is where Miss Anderson keeps her new Cadillac. It is a two-car garage with living quarters above for the servants.

40c-1941

Black Dispatch
Oklahoma City, Okla

First Lady Dedicates Chicago Art Center; Negro Community Praised

Artist and Layman Can Meet and Interchange Ideas

Classes To Be Free

Chicago—(ANP)—With Mrs. Franklin D. Roosevelt as principal speaker, the South Side Community Art center was dedicated in impressive ceremonies held Wednesday afternoon and broadcast over CBS. Dr. Alain Locke, professor of philosophy at Howard university and the famous "Wings Over Jordan" choir participated in the broadcast portion of the dedication with Mrs. Roosevelt.

At a dinner held at the Parkway ballroom following the broadcast, Mrs. Roosevelt was presented with an oil painting by Charles Davis, young Negro artist and teacher at the center. Among the seakers at dinner were Dr. Locke Holger Cahill, director, federal art program WPA; Daniel Catton Rich, director, the Art Institute of Chicago; Miss Pauline Redmond, assistant to Mrs. Bethune in the NYA and member of the center's board of directors; Dr. Wm. H. Johnson, superintendent of Chicago Public schools; Howard S. Dyer, Illinois administrator WPA; Dr. Midian O. Bousfiel, member of the Chicago Board of Education; and Earl B. Dickerson, alderman of Chicago's second ward and also a member of the art center's board of directors.

MAY 24 1941

Among the celebrities attending and participating in the dedication were Ethel Waters and Katherine Dunham, stars of the musical comedy, "Cabin in the Sky"; Etta Moten, star of stage, screen, concert platform and radio; Lionel Hampton, orchestra leader; Mrs. Marva Barrow, wife of the heavyweight champion and leaders in the civic and social life of Chicago's Negro community.

In her radio speech, Mrs. Roosevelt expressed her congratulations and those of the President to the art center committee and to the community which, in cooperation with the Illinois Art project of the WPA, had brought to such brilliant fruition what was but a dream a year ago. She praised the contribution of the Negro to American culture and and prophesied even greater contributions as a development of the work of the center.

The South Side Community Art center, which opened its doors in January of this year, is housed in an old town-house which the committee is buying. The original 20 rooms of the house have been remodeled and modernized and now comprise a large and beautiful exhibition gallery, two smaller exhibition rooms, six classrooms, a library, photographic darkroom, office, kitchen store room and a spacious combination lecture-ballroom. An old carriage house in the rear will be remodled soon to house a workshop and a modern klin for work in ceramics.

Exhibitions of painting, sculpture, craft work and photography by Negroes and whites from the local community, the city at large, the Illinois Art Project, the Art Institute of Chicago, and the country in general, are held regularly. Lectures explaining art techniques and media are cordinated with the exhibition program and related to the problems of the community. Classes in drawing, oil and water color painting, wood and linoleum block printing, clay modeling, sculpture, composition, figure drawing, fashion design and illustration, poster design and lettering, the silk screen process, weaving and hooked rug making, and photography are conducted daily for children and adults.

These services, exhibitions, lectures, and classes are free to the public. Competent artist-teachers and an administrative staff are supplied by the Illinois Art project. Funds for maintenance, repairs and supplies are raised by the art center sponsors' committee through memberships and various benefits, among them the annual Artists and Models ball held in the fall. Response of the community to this new cultural center has been immediate and encouraging. Already space for activities has become a problem.

Even more important, however, than surface and physical details is the new and broadened opportunity for cultural development symbolized in the dedication of the center. The labors of the art center committee, during a period of years, to build a center where artist and layman could have an epice,t-costheofRADOL meet and grow through interchange have an epic quality. The implications of such a movement are manifold. Already the work of the group in Chicago has given impetus to a similar group in St. Louis.

Not only does the Chicago committee plan for the local community but also for the Negro people throughout the country. They envision a national resurgence or artistic activity and are pioneering in that direction among Negroes. Their objective is that of the federal art program and the 80-odd art centers established throughout the country—to preserve, extend and develop the artistic heritage of the American people through free classes exhibitions and lectures designed to democratize art by affording the opportunity for public participation in the creation and appreciation of art.

The attempt is not one of superimposing artistic standards but rather it seeks to aid the people in the development of their own standards through a knowledge of art techniques, concepts and media. Such a movement takes on added significance for American Negroes who, as in other phases of American life, have been relegated to aminor and subsidiary part and have been divorced from the mainstream of national cultural activity. Through the art center movement with its common approach to common problems, its attempt to encourage an integrated and democratically representative art, the Negro artist and layman can make tremendous gains. For the American people as a whole, this movement is fortuitous in that it grows space in a period when we face involvement in a world war with all its implications of cultural lag and degeneration.

It is hoped that the federal government will continue its aid to the development of popular culture and that Negro communities all over the country will emulate the example of the South Side Community Art center committee.

Atlanta, Ga. Constitution
May 23, 1941

Art Committee Sets May 29 As Entry Date

Preliminaries To Be Held in Auditorium From 8:30 Till 6.

By WILLARD COPE.

Completion of the admissions committee of The Constitution's Art Fair, to be held in Joel Hurt park May 30 and 31, was accomplished yesterday to provide maximum convenience of entry for the more than 100 prospective exhibitors.

The chairman, Ben Shute, named three additional members, Ernest Devane, Harold Sheffield and Claude Herndon, to serve with himself, Mrs. Harold Bush-Brown and Hy Bizinsky in checking over the works submitted.

This preliminary survey will be held from 8:30 o'clock in the morning until 6 o'clock in the evening of Thursday, May 29, in the city auditorium lobby, reached by the Courtland street wooden ramp recently built.

Because many of the exhibitors are employed in business, the lengthy hours of service were agreed to by the committee to assure that none would be excluded for want of time to enter.

All works and materials can be stored by the artists in the auditorium Thursday night and Friday night of the Art Fair week. The Art Fair will run continuously through the daylight hours of Friday and Saturday, May 30 and 31, entries being hung upon the ornamental wire fence which follows the contour of the concrete walkways of Joel Hurt building, situated between the city auditorium and the Hurt building.

All three new members of the admissions committee are well-known Atlanta artists.

Every Atlanta and Georgia artist is eligible, and there is no charge of any character.

Full and interesting representation of Negro artists' work was assured yesterday by Hale Woodruff, widely known painter and art instructor of Atlanta University. He was extremely pleased with the entire plan.

"All of my associates are very enthusistic about this effort to bring art closer to the daily life of Atlanta and Georgia," he said. "As artists we are glad of the opportunity to advance interest in art. It is a commendable idea and we shall do all we can to make it a success."

There was praise, too, from Kate Edwards, distinguished portrait painter, and Hugh McDowell, who will exhibit water colors, pencil and wash drawings at the Art Fair.

"Congratulations and best wishes to The Constitution," declared McDowell, "in its fine effort to stimulate an interest in art in Atlanta and vicinity."

Pittsburgh Courier
Pittsburgh, Pa.

Mrs. Bethune Presented Portrait Portraying Struggle Of Negro...

Beautiful Painting Receives Praise of NYA Director—Ceremonies at Phillis Wheatley.

CLEVELAND, May 22 — "Social Aspect," a painting portraying the Negro's fight for social equality, was presented to Mrs. Mary McLeod Bethune, national director of Negro activities of the NYA at the Phyllis Wheatley Association, by the artist, Miss Ruth Dunlap, 24-year-old member of the Cleveland NYA art project.

In her painting, Miss Dunlap depicts a Negro mother's deep concern over problems her child faces as she guides him into the unfair racial world of today.

Accepting the painting, Mrs. Bethune said she was pleased to see young Americans making democracy work. She told the assembled 75 part-time workers of the NYA Art Project, members of the NYA area staff and conference, that NYA was helping give Negro youth opportunities for work-experience. She expressed a hope that youth would carry on their good work and safeguard democracy.

Morgan Winters, NYA Negro Art Project worker, also spoke, outlining the activities done on the project. Virginia Caldwell, youth representative of the NYA Art Council was master of ceremonies, and Karl Duldner, NYA Area Supervisor, served as presiding officer.

Seen on the right of the picture is Sojourner Truth, great Negro who fought so courageously for abolition and women's suffrage.

Also seen in the picture are the forces of reaction and racial prejudice which are constantly threatening the Negro race. The threat, a Negro hung in effigy, is above the free Negro in the voting booth, registering his ballot.

The artist's interpretation of Negro life, as illustrated by the painting, arises from her deep interest in social conditions as well as her familiarity with Negro history.

A graduate of the Cleveland School of Art, Miss Dunlap also attended the Cape School of Art at Provincetown, Cape Cod. She has won honorable mention and is a steady contributor to the Cleveland May Show, held annually in Cleveland, in recognition of outstanding work done during the year. She also did portrait painting at the Golden Gate Exposition in San Francisco.



Mrs. Mary McLeod Bethune, national NYA director of Negro activities, received the painting entitled "Social Aspect," from the artist, Miss Ruth Dunlap, 24-year-old Cleveland art project worker at Phillis Wheatley Association. On Mrs. Bethune's right is Karl Duldner, NYA supervisor, Cleveland.

Jacksonville, Fla., Times-Union
June 8, 1941

Art Institute Now Showing Two Portraits

Works of Early American Artists from Nucleus of Permanent Collection.

The Civic Art Institute, co-sponsor of the Jacksonville WPA Art Center, at 311 West Duval Street, yesterday announced the first exhibition in Jacksonville of two portraits by important early American artists. These pictures from the private collection of Mrs. Harriett Potts, have been shown in New York Galleries and exhibited in various parts of the country. The well known portrait painter, Stanley Middleton, painted Mrs. Potts' daughter, Edna, a child of six years in 1890. Later in 1906 Albert Lucas, portrait artist, painted her, then a charming young woman of 22.

Mrs. Harriett Potts and her daughter, now Mrs. Edward Reed of Littlefalls, N. Y., are giving these pictures to the Civic Art Institute as a nucleus for its permanent collection. The pictures, exquisite in draftsmanship and color, have been placed in the Children's Museum, which is located in the Art Center. The public is cordially invited to see them.

In announcing the new Summer schedule of art courses, Mrs. Doris E. Trevor, director of art education, stresses the importance of Children's Museum classes. A place has been provided for permanent collections of shells, dolls, flowers, stamps and things of interest to children. The first working group of children will meet at 9:30 A. M. Wednesday, June 18, at the Art Center.

Of interest to many persons will be a course in photography to be given on Friday and Saturday evenings. A dark room will be provided for the use of gallery students. Service men are invited to join these classes.

Service men from all Army and Navy units are invited to hear negro spirituals to be sung at 4 P. M. today by the Colored Choral Group of the Florida WPA Music Project, directed by Nathaniel Rutlege.

Iced punch and cake will be served. Informal dancing and games are also attractive features.

The Jacksonville Art Center is under the supervision of Director Albert Kelley, assisted by Mrs. Alma Booth.

All art classes and services of the gallery are open to the public free of charge.

40c-1941

Afro-American
Baltimore, Maryland

To Perpetuate Memory of Great Composer



Miss Roberta Bosley and Richmond Barthe, sculptor, shown inspecting the artist's memorial to the late James Weldon Johnson, author, lecturer and composer, which will be dedicated this fall after its completion.

Afro-American
Baltimore, Maryland

Barthe and Bosley Memorialize Johnson

By OLLIE STEWART

NEW YORK. — Miss Roberta Bosley, librarian, and Richmond Barthe, sculptor, are the persons who have done most in New York City to keep alive the memory of the late James Weldon Johnson, author and composer, and to have June 17 his birthday, made a national holiday.

Miss Bosley, the only colored librarian in the Tremont branch library here in the Bronx, organized the James W. Johnson Literary Guild many years before Johnson died, and was in charge of the annual memorial ceremony held here last year in Town Hall.

$20,000 Memorial

This year she has planned another observance, and is the moving spirit behind the drive to raise $20,000 for a statue, dedicated to the memory of Johnson, which is to be erected this fall at the 110th Street entrance to Central Park.

Barthe, internationally-known sculptor, is adding the finishing touches to "Lincoln and the Slave," a statue commissioned by the Theosophical Society of Adyar, India, which will go up this fall in honor of Johnson.

The monument will be fourteen feet high and will depict colored and unknown bards singing Johnson's immortal "Lift Every Voice and Sing."

Afro-American
Baltimore, Maryland

Self-Taught Artist Wins Prize of $75 in Exhibit

WASHINGTON

A painting, "Baby Sis," done by John Robinson, a self taught artist employed as a kitchen helper at St. Elizabeth Hospital, was awarded first prize of $75 in the pastel class at the fourth annual Outdoor Art Fair held last week in Lafayette Square.

Part of the award, Robinson says will be used to buy a baby carriage for his seven-month-old daughter, Blanch, affectionately known as Baby Sis, the subject of the prize-winning picture.

Six other pictures displayed by Robinson were praised by persons attending the fair.

The painter is 29 years old and has never received formal art training. Compelled to leave junior high school at the age of 16 in order to help support his mother, he obtained a job as janitor and handy man at Howard University.

While so employed, he said he was able to "stick around" the art classes at the university and so picked up many of the fundamentals of painting. Later he enrolled in the CCC.

Robinson, who lives at 2352 Reynolds Place, Southeast, is the father of five children, ranging from 6 years to 7 months old.

Other colored entrants in the competition were Benjamin Spriggs, 2715 Georgia Avenue, Northwest, and Miss Lillian Taylor, 2222 N Street, Northwest.



JOHN ROBINSON,
Washington painter, whose pastel, entitled "Baby Sis," (lower left) was awarded first prize at the Outdoor Art Fair last week.

Journal and Guide
Norfolk, Virginia

Barthe Executes Statue for India

Someday, when the world is at peace again, this heroic-size statue of Lincoln and the slave will be delivered to the Theosophical Society at Adyar, India. The commission was executed by the famous Harlem sculptor, Richmond Barthe, shown above. Mrs. Roberta Hubert, who is collecting funds for a statue of the late James Weldon Johnson, statesman, composer, and civic leader, seems intensely interested.



40c-1941

Atlanta, Ga. Constitution
October 1, 1941



Constitution Staff Photo—Marion Johnson.

THAT PAINTER MAN'S HERE—Maurice Grosser, famous painter of southern Negro slums and "heroic vegetables," opens a one-man show of his latest work at the High Museum of Art today.



Gordon Roger Parks.

cludes portraits, fashion illustrations, landscapes, and interiors. The young artist was a prize winner at the American Negro exposition last year before he moved here from Minneapolis. His next exhibition will be a study of Negro life, to be shown in January.

Chicago Bee
Chicago, Illinois

Praise Porter's Photography

NOV 2 1941

LOUISVILLE, Oct. 30.—(ANP)—Moses Preston. well known Pullman porter of this city, follows photography as a hobby but he has proven to be so skillful and artistic in his avocation that he has won considerable praise. He has during the years acquired 7,000 negatives taken in various of the 48 states in which he has traveled as well as in Canada and Mexico. Preston is in demand for special parties and movements and thereby has had unusual variety in travel.

While photographing water front scenes in Miami last year he was arrested as a spy suspect. His statement, credentials and the fact that his marine views were favorite post card subjects, satisfied the federal detectives.

Preston has had exhibits at many of the colleges in Louisville and nearby sections of the state as well as at Louisville's largest department store. The Louisville Courier-Journal made this comment: NOV 2 1941

"What distinguishes [illegible] artistry from that of the average amateur is his remarkable knack of catching the beautiful in the most commonplace and even ugly subject matter"; and again; "Preston maintains that the delicate arrangement of light and shadow in the production of a good picture requires as much artistic ability as that displayed by a painter."

The Times
London, England



Carnegie Institute

PITTSBURGH'S "AMERICAN PIETÀ"
Artist Johnson: "The money came in very good."

Pittsburgh's Carnegie Institute show, 302 paintings chosen from the entries of 4,812 little-knowns and unknowns, turned out to be mainly a clutter of imitative and not-too-expert oils. But it did plow up a handful of unrecognized U.S. talent. And many of its prize-losers seemed as good jobs of painting as the show possessed.

Pittsburgh's first prize ($1,000) went to an artist who had never had an exhibition, 41-year-old, Denver-born Tom Loftin Johnson. His prize-winning *American Pietà*, which was once refused by Manhattan's National Academy show, was a skillfully drawn, mural-like scene (*see cut*) showing Negroes bearing home the corpse of a lynched relative. No one was more surprised at the $1,000 it earned than Painter Johnson himself. Said he: "I don't know quite how it happened. The money came in very good because I have no job."

Afro-American
Baltimore, Maryland

Tuskegee to Display Carver's Art Works

OCT 25 1941

TUSKEGEE.—(ANP)—National Art week, Nov. 17-23, will be celebrated at Tuskegee Institute by the opening of the new art rooms in connection with the George Washington Carver museum.

Many choice paintings and rare pieces of intricate lace work, designed and created by the skillful fingers of Dr. Carver, will be exhibited to the public for the first time.

Chicago Tribune
Chicago, Illinois

OUR TOWN

Paragraphs About Some Folks You Know.

NOV 9 1941

A NEWCOMER to Chicago, Gordon Roger Parks, is giving a one man show in creative photography at the South Side Community Art center, 3831 South Michigan avenue, which will run until Nov. 15. It in-

New York Age
New York, N. Y.

Lynching Scene Is Subject Of Prize Winning Painting

NOV 1 1941

PITTSBURGH, Pa. — The first prize of $1,000 went to Tom Loftin Johnson of Bedford Village, N. Y. for his painting, "American Pieta" at an exhibition called "Directions of American Painting," held at the Carnegie Institute galleries here last week.

NOV 1 1941

The subject of Mr. Johnson's painting is a scene following a lynching. The lifeless form of a lynched Negro has been placed in a wheelbarrow, grouped about which are members of his mourning family—mother and wife, a brother and a sister and two small children. The body has just been cut down from the tree and an open knife is near on the ground. This picture, capably designed and painted in a low palette, cannot but arrest the spectator's attention. Yet it seems a conventional piece of work, too, laking almost throughout in poignant emotion.

The artists is the son of a former mayor of Denver, Col. He is a graduate of the Yale School of Fine Arts. He has done a large decoration in Washington Hall at West Point Military Academy and a set of six murals in the Headquarters Building of the Second Corp Area on Governors Island, N. Y.

Chicago Bee
Chicago, Illinois

'Fortune' Sponsors Art Exhibit On Migration

NOV 8 1941

NEW YORK, Nov. 13—In collaboration with Fortune, an exhibition of 60 tempera paintings by the 24-year-old Negro artist, Jacob Lawrence, was arranged at the Downtown gallery. On special view from November 3-8, this group of paintings entitled "Migration of the Negro," is a powerful record illustrating the post-World War migration from the South to the North.

A portfolio of 26 reproductions in color appears in the November issue of Fortune. In the accompanying text, the editors have this to say: "A Negro artist paints the story of the great American minority. The 26 pictures reproduced on the following pages were selected from a complete series of 60 panels executed by Jacob Lawrence, a young Negro artist whose work promises to earn for him the same high recognition accorded Paul Robeson, Marian Anderson, W. C. Handy and other talented members of his race . . ."

Lawrence, born in Atlantic City, in 1917, makes New York his home. His art studies commenced in 1930 at Utopia house. In 1937, he was awarded a full scholarship to the American Artists school, and for a period he was associated with the federal art project. Much of his time has been spent at the Schomburg library where he gathered material for historical themes which include three earlier series produced in 1937, 1938, and 1939. Last year, a Julius Rosenwald fellowship gave him the opportunity for more direct research, resulting in the present migration series exhibited for the first time.

NOV 15 1941

The pictures on view may be called an unbiased, factual report portraying the struggles of the Negro people. Yet they can by no means be classified as merely sociological documents. They have the dignified beauty and depth of emotion which one sometimes finds in the traditionally rhythmic work songs of the Negro. The emotional impact is translated into brilliant color harmonies, set down in broad abstract patterns with realistic content. Simply, directly, but with dynamic force, Lawrence achieves a true symbolism, and individually powerful method of making his message known through aesthetic means. This young artist brings an original expression to the school of social content in American art.

During this exhibition, paintings by Blume, Davis, Karfiel, Kuniyoshi, Levi, Schmidt, Shahn, Spencer and the younger group were also on display. The Lawrence panels will remain in the gallery for several weeks after the special showing and may be seen on request.

Afro-American
Baltimore, Maryland

Borican Says Art Offers Best Field

NOV 29 1941

By VICTOR H. TYNES

GREENSBORO, N.C.—"In order to promote a greater appreciation for art, there must be a mass education of the people in this field," said John Borican, graduate art student at Columbia University and nationally known track champion, who was principal speaker last week at the initial program of National Art Week at A. and T. College.

Mr. Borican said that he was "pleasantly surprised" to see the excellent work of the A. and T. art department and the development of art at the institution. He attributed the successful work of Preston Haygood and Reuben Burrell, A. and T. graduates in art, to the fine training they received at the college.

NOV 29 1941

Equal Opportunities

"Art is one field in which colored have an equal opportunity with other racial groups," said the speaker. Citing the successes of such outstanding colored artists as Ollie Harrington, T. L. Haith, and E. Simms Campbell, Mr. Borican said, "Not only does art offer the colored artist the opportunity to advance himself socially, but financially, as well."

During the week the works of the following artists were exhibited in the art department:

Mrs. Eva Hamlin Miller, former art instructor at Bennett College; Rex Gorleigh, now studying at the University of Chicago; Preston Haygood of Greensboro; Reuben Burrell of Portsmouth, Va, and H. Clinton Taylor.

She's Going Up



MISS ESTHER M. PORTEUR, a native of Greenville, N.C., who formerly resided in Baltimore, but now of New York, will be the featured singer in Eddie Murray's new show which is scheduled for an early opening on Broadway at 51st Street.

She has won a number of "firsts" on amateur programs at the Apollo Theatre, has appeared in several of New York's night clubs, and is booked for an early spot on the radio. She is studying under George Murray, Broadway producer.

New York Age
New York, N. Y.

THE NEGRO AS A STYLE CREATOR

MAR 8 1941

THE RECENT DISCUSSIONS on New York as the style capital of the world since the downfall of France and the decline of Paris as the style center, bring to mind how much this country owes the Negro for original creations in styles and customs now in common usage. Only in the realm of music is the Negro generally accorded recognition for original contributions to our civilization.

But if the truth were known many of the distinctive American styles and customs of dress were copied or modified from those used by Negroes in the South. For instance, take the matter of shoes. Many people past forty can recall seeing Negroes wearing shoes that had been slit along the sides of the foot or with the toe cut out. In recent years this practice has been refined by shoe manufacturers and stylists until we have many variations of this custom in present day shoe styles.

And in ante-bellum days the kerchief or bandana around the neck or head was the exclusive property of the slaves. Now the silk kerchief, instead of the red or blue cotton one, is quite popular as head gear, and even the fish net turbans and snoods are but a variation of the bandana formerly worn exclusively by Negroes.

MAR 8 1941

It is probably no exaggeration to say that among women, most of the hair styles in common use today and many cosmetic secrets originated through the experimentation of Negro women. Space will not permit the enumeration of these styles but a little thought will recall them to mind.

While the Negro is responsible for many extreme styles in dress, his good judgment in dress has been recognized by many prominent Americans as witness the following dispatch from The New York Times.

"A unique honor has come to a young Negro, aged 22. Julian Dempsey has the distinction of having designed an evening gown for Mrs. Franklin D. Roosevelt, which she has worn this year upon two formal occasions at the White House. The gown is a deep blue velvet trimmed with a wide ruffle of antique rose-point lace. It was created at the special request of Mrs. Roosevelt."

This is the second Negro to design gowns for the wife of the President, who is one of the many white persons in this country who recognize the ability of the Negro as a stylist.